

SPACE: ABOVE AND BEYOND

"Stardust"

Written By

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Episode 3S20
Story 4561
3/9/96 (WHITE)
3/12/96 (BLUE)
3/19/96 (PINK)

Director
Jesus Trevino

3/12/96 (BLUE)

SPACE: ABOVE AND BEYOND

"Stardust"

CAST

VANESSA DAMPHOUSSE
COOPER HAWKES
MCQUEEN
SHANE VANSSEN
PAUL WANG
NATHAN WEST

COMMODORE ROSS
OFFICER
JAMES BLACK MOON
ENSIGN LEWIS
COLONEL ANGELA KLINGMAN
MAJOR STEIN
GENERAL OLIVER RADFORD
COMMANDO
CHAPLAIN

3/12/96 (BLUE)

SPACE: ABOVE AND BEYOND

"Stardust"

SETS

INTERIORS

Saratoga

/ Ross' Quarters
Loading Bay - ISSCV
Loading Bay Corridor
Morgue
Sleeping Quarters
Flight Deck Corridor
Flight Deck
Tun Tavern
Corridor
White Room
ISSCV
Fire Bay
Telepresence Room
Orientation Room

COCKPITS

/ 58th
McQueen

APC

Leavenworth Penitentiary / Execution Chamber

EXTERIORS

Leavenworth Penitentiary
Baseball Park

TEASER

OVER BLACK:

A soft rhythm pumps in the darkness. A human heart beats. Scared. Increasingly afraid.

FADE IN:

1 EXT. THE EVENING SKY - NIGHT

1

Heaven's sentinels are quiet tonight. Respectful. CAMERA TILTS DOWN TO REVEAL...

2 EXT. LEAVENWORTH PENITENTIARY - NIGHT

2

Floodlights fall upon a lone building away from the main prison, behind razor wire and layers of chain linked fences.

A legend appears: "12:05 A.M. LEAVENWORTH FEDERAL PENITENTIARY, KANSAS. 2064 A.D."

3 INT. EXECUTION CHAMBER - LEAVENWORTH - NIGHT

3

A small cold room, cinder block walls painted white meet linoleum floors cast by yellowish-green florescent lights.

THREE I.V. VIALS

"Pancuronium Bromide." "Sodium Thioenthal." "Potassium Chloride."

.(X)

CLOSE - TWO UNIFORMED HANDS

tightly pull a leather restraining strap. CAMERA FOLLOWS the hands as they pull another strap further along the body.

A WHITE SHEET

is pulled up over a body, stopping at the head of the prisoner, (X)
JIMMY DARK MOON, 27, a Native American. He relays a sense that (X)
in a moment, he will finally find peace.

VERTICAL BLINDS

are raised REVEALING an adjacent witness room. Twelve chairs are in place, but none occupied.

MILITARY OFFICER

FRAMED from the prisoner's POV against the glare of the overhead lights...

(CONTINUED)

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1A.

3 CONTINUED:

3

OFFICER
James Dark Moon...
(more)

(CONTINUED)

3 CONTINUED: (2)

3

OFFICER (Cont'd)
by order of the Judge Advocate
General of the Army of the United
States of America, you have been
sentenced to death by fatal
injection for the rape and murder
of Lieutenant General Louise
Elizabeth Smith. You may make a
statement at this time.

JIMMIE DARK MOON

looks toward the witness room, then turns away.

JIMMIE
I got somethin' to say...but I
guess no one cares to hear it.

OFFICER
You're entitled to a statement.

After a pause...

JIMMIE
Wish I coulda added to this life,
'steada takin' away. But a guy
is what he is...

He pauses, wanting to say more...but doesn't know how.

JIMMIE (CONT'D)
That's it.

The warden nods. A door to an adjacent room opens. An
EXECUTIONER in an intern's uniform and black hood enters the
room, carrying a tray with a sterilizing agent and cotton
swabs. The man rubs the substance against the fleshy side of
Dark Moon's elbow joints, along the veins.

I.V. SYRINGE

approaches a vein in a restrained arm. O.S., the heartbeat
grows with INTENSITY.

CONTROL PANEL OF LETHAL INJECTION MACHINE

thumbs depress identical green buttons at opposite ends of the
panel. A light on the panel turns on "START."

I.V. BAG

begins to drip, sending the fluid on its numbing journey.

(CONTINUED)

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3.

3 CONTINUED: (3)

3

JIMMIE BLACKMOON

scared, but restrained, heart BEATING, looks to the side.

CLOSE - EXECUTIONER

CAMERA PUSHES IN TO the ancient figure of death staring at the prisoner.

JIMMIE BLACKMOON

A CORRESPONDING MOVE as Jimmie looks across the needle in his arm to his executioner. THE HEARTBEAT GROWS LOUDER. BENEATH IT, O.S., a growing RUMBLE...

EXECUTIONER

CAMERA MOVES CLOSER AND CLOSER UNTIL MOVING INTO THE BLACK MATERIAL. And now all there is...is darkness, the HEARTBEAT and the RUMBLING.

CUT TO:

4 EXT. SPACE - NIGHT

4

The RUMBLE ERUPTS as an ISSCV tears across the FRAME toward the distant Saratoga.

THE ISSCV

paces toward CAMERA, BLACKING OUT THE FRAME.

CUT TO:

5 EXT. COMMODORE ROSS' QUARTERS - NIGHT

5

SILENCE. DARKNESS. O.S., an urgent KNOCK at the door.

ROSS (O.S.)
Who's at my hatch?

ENSIGN LEWIS (O.S.)
Officer on watch, sir.

ROSS (O.S.)
Enter.

The door opens, casting a thin stream of spill light. Ross' figure lies in bed, a silhouette in the f.g. LEWIS is at the door.

(CONTINUED)

5 CONTINUED:

5

LEWIS
Sir, we have an unidentified
ISSCV approaching. We have
challenged.

ROSS
And?

LEWIS
The response was a request to to
present you with a security
password.

After a beat...

LEWIS (CONT'D)
"Changing Woman."

Ross quickly sits up in the darkness.

ROSS
Clear 'em. Place the Saratoga on
Security Alert. All personnel,
all decks, are confined to
quarters until further notice.

CUT TO:

6 EXT. SARATOGA - NIGHT

6

The mysterious ISSCV sets down on a landing pad. The loading
bay doors open.

7 INT. LOADING BAY - SARATOGA - NIGHT - ISSCV

7

Gases angrily wave before the landed craft. The doors HISS
open, REVEALING COLONEL ANGELA KLINGMAN, a starched and arch by
the book Marine. Beneath this layer, however, is an attractive
female. She surveys the area. Behind her is MAJOR STEIN,
nuggetty and enigmatic.

ROSS

enters from the white room and pauses...waiting...quite
serious.

LOADING BAY

Stepping into the open ISSCV doors is four star GENERAL OLIVER
RADFORD. He steps INTO CLOSE-UP, eyeing Ross. Radford moves
OFF.

(CONTINUED)

7 CONTINUED:

7

WIDER

As Radford marches across the loading bay, followed by Klingman, black uniformed COMMANDOS produce a coffin sized crate, from which seep coolant gases. Radford raises a hand to Ross, gesturing for him not to follow.

(X)

The crate is loaded onto a wheeled cart. AS IT ROLLS PAST CAMERA, WIPING...

8 OMITTED

8

9 OMITTED

9

10 INT. MORGUE - CONTINUOUS - NIGHT

10

A lonely operating lamp spills the only dim light. With razor sharp precision, the Commandos gurney wheel the gurney into place. The crate is opened, coolant gasses hiss and tumble. A body bag is revealed.

RANFORD AND KLINGMAN

watch, move closer.

CLOSE - CRATE

The zipper is pulled down, REVEALING the dead expression of JIMMIE DARK MOON.

RANFORD AND KLINGMAN

As the General nods his approval...

JIMMIE DARK MOON

His life is over. His purpose is not.

FADE OUT:

END TEASER

ACT ONE

11 EXT. SARATOGA ARMADA - NIGHT 11

The large Earth Forces convoy moves through Space, quiet.

12 INT. 58TH'S SLEEPING QUARTERS - NIGHT 12

The background HUM of the carrier is lower, ominous. The room is dark as CAMERA MOVES ACROSS the squadron asleep in their racks.

CAMERA CONTINUES to CREEP until finding Shane, lying in her bunk, awake. She appears concerned...as if trying to get in touch with an unsettling feeling.

NATHAN

awakens, quickly, as if from a nightmare. Disoriented, he looks about and sees Shane watching him. He checks his watch.

NATHAN

Oh-five thirty?

SHANE

With a concerned, suspicious air...

SHANE

They didn't sound reveille.

WIDER

Nathan reacts, "that's strange." He hops out of his bunk and moves to the door to have a look out in the hallway. The door is locked. He looks to Shane, still with sleep in his eyes.

NATHAN

General quarters.

Shane's concern is intensified. She moves out of her bunk and checks the door while Nathan moves to the lockers. CAMERA PUSHES INTO HER as she listens for any activity outside the door. She turns into CLOSE UP.

SHANE

This could be it. I heard this
is how "Roundhammer" would start.

(X)

(CONTINUED)

12 CONTINUED:

12

BUNK ROOM

Cooper, Wang and Damphousse begin to wake up. Checking their watches, they are equally as puzzled to have slept so late. (X)
(X)

WANG

No. No. I heard we're still weeks away from D-Day II. Months maybe.

DAMPHOUSSE

That was before they took Ixion. Its been pushed up. It's any day now.

COOPER

We all know its gonna happen, just not where or when. They should just come out and tell us.

DAMPHOUSSE

If you were the old man, how could you trust every single soldier in a Force of millions?

WANG

Maybe they're not saying anything 'cause the whole "Roundhammer" thing is b.s. Disinformation to psyche the chigs...or us, somehow.

An interesting idea, that no one has thought of before. Shane shakes it off.

SHANE

No, if there's massive attack on the enemy, we'll lose the war.

(beat)

Besides, there's too much weirdness goin' on for it not to be for real. (X)
(X)

Nathan is getting dressed.

NATHAN

The main weirdness goin' on around here are all these rumors. They're just gossip. Boredom killers.

(more)

(CONTINUED)

12 CONTINUED: (2)

12

NATHAN (Cont'd)

If it happens, it'll happen.

When it happens, it'll happen.

Suddenly, O.S., the electronic REVEILLE blares. The lights flicker to life.

DOOR

unlocks with a HISS.

RETURN

The squadron eyes one another. D-Day will not come this morning. This only increases the tension.

COOPER

Looks like today's gonna be the same old routine.

CUT TO:

13 INT. FLIGHT DECK CORRIDOR - DAY

13

It is dark and silent, somehow eerie as CAMERA SLOWLY MOVES DOWN the corridor. The 58th squadron appears from the flight deck elevator, geared up and ready to fly. They adjust their equipment and flight suits as they march toward the flight deck.

The large flight deck doors, however are closed.

COOPER

What's the deal, here?

He bangs on the door. Nathan tries to open one of the small doors. It's locked. He looks to the others "what's going on?"

DAMPHOUSSE

Mission briefing said wheels up in only ten mikes. I don't even see any flight crew.

NATHAN

Flight deck sixteen, right?

Shane puts her ear against one of the smaller doors.

WANG

Maybe the war is over and they forgot to tell us.

(CONTINUED)

13 CONTINUED:

13

SHANE

No such luck. I can hear people working in there.

COOPER

Let's check it what's goin' on through the O-Room.

Nathan looks off down the hall toward the direction of the Orientation room.

NATHAN

Looks like that's not gonna happen.

The squadron turns to look in that direction.

SQUADRON'S POV - ORIENTATION ROOM DOOR

Two ARMED SENTRIES are posted in the darkness.

RETURN

As the Wild Cards look surprised and suspicious in one direction, a VOICE is heard from the other...

MCQUEEN (O.S.)

What are you people doin' standin' around?

McQueen approaches.

MCQUEEN (CONT'D)

I want you out there bombing Chigsville before they've had their morning coffee and donuts.

COOPER

Don't tell it to us.

McQueen flashes a hard look at Hawkes.

COOPER (CONT'D)

Sir.

NATHAN

Someone's locked us out.

McQueen reacts, "what?" He moves to the door and checks. Finding it, indeed, locked, he moves to a readout near the door. Colored lights are arranged in a pattern.

MCQUEEN

Security lockdown?

(CONTINUED)

13 CONTINUED: (2)

13

The others eye each other. The mystery is heightened if McQueen is puzzled.

WANG

You don't know what's goin on,
sir?

McQueen reads the apprehensive faces, coupled with his irritation over the situation.

MCQUEEN

No, I don't, Wang. Must of
slipped the Commander In Chief's
mind when we teed-off this
morning.

An ENSIGN appears from the flight deck corridor entrance.

COOPER

Vansen heard crews working on our
Hammers in there.

The ensign hands a sealed communique to McQueen who opens it.

FAINTLY, down the hall... a small flight deck door opens, O.S.

SHANE

turns her head in the direction.

SHANE'S POV - DOOR DOWN THE CORRIDOR

Klingman quietly, mysteriously, enters the flight deck as the
guards move to attention. The door closes.

SHANE

registers Klingman.

WIDER

McQueen looks up from the letter, puzzled.

MCQUEEN

Mission's been scrubbed.

DAMPHOUSSE

Every squadron?

McQueen pauses.

MCQUEEN

Just ours.

(CONTINUED)

13 CONTINUED: (3)

13

WANG

Why would they do that to us?

MCQUEEN

It's not up to us to ask why. We just do. Now, get back to your quarters. And await further orders.

As the squadron reluctantly moves off, now undoing their flight gear, CAMERA PUSHES IN on MCQUEEN. He's obviously not listening to his own most recent command. As he wonders...

CUT TO:

14 INT. ROSS' QUARTERS - DAY - CLOSE - BUGGING DETECTOR

14

A high tech electronic surveillance detector roams the walls of Ross' quarters. An insult to the honors and family that hang on the wall.

WIDER

Ross watches, restraining his ire, as several technicians "clean" his office and quarters. The TECHNICIAN, holding the bugging detection device, clumsily bumps into Ross' guitar.

Ross moves to the instrument.

ROSS

Son, I don't know if you'll understand what I am about to say...but this is my axe. To damage it, is to damage me. And I will make you walk the 12.6 light years to Fat Anthony's Guitar and Piano parlour in Shreveport, Louisiana to repair a single nick.

RADFORD (O.S.)

We wouldn't want that, now.

All eyes turn toward the doorway.

GENERAL RADFORD

stands in the doorway, a handsome and commanding presence.

(CONTINUED)

14 CONTINUED:

14

RADFORD (CONT'D)
'Cause I'd make 'im walk all the
way to Country Dick's Guitar shop
in Austin, Texas.

WIDER

Ross doesn't smile in front of the men, however he flashes the
TECHNICIAN a look as if "how would you like that?" The
technician just wants out.

TECHNICIAN
We're all squared away here, sir.

Radford nods. The technicians gather up their equipment and
exit the room, which Radford enters. He closes the door. Now,
Ross can laugh. Radford smiles.

ROSS
Country Dick's. Man, it's been
a long time.

RADFORD
That night in Galveston, bombed
on the beach...

ROSS
Guess I chased those girls away
singing "The Ballad of Ira
Hayes."

With that, Radford smiles and reaches for a slip of antiquated
paper in his pocket.

RADFORD
Anyone would have been driven off
after six times in a row.

Ross laughs.

RADFORD (CONT'D)
Speakin' a which...I was driving
through Arizona a few years ago,
coming back from home with the
Navajo and I bought this off a
guy on the Pima reservation.

He hands it to Ross, who looks at the paper.

RADFORD (CONT'D)
Claimed it was an old letter
signed by Ira Hayes that he wrote
at Iwo Jima.
(more)

(CONTINUED)

14 CONTINUED: (2)

14

RADFORD (Cont'd)
I doubt if it is, but I thought
of you and...hell, I'd like to
think it is.

Ross is touched. He holds the paper.

RADFORD (CONT'D)
I've wondered about Hayes alot.
First Pima Indian to become a
Marine paratrooper. Helped raise
the flag at Iwo. Became a hero
for a country that had massacred
Native Americans.

Ross considers as Radford finishes his thoughts.

RADFORD (CONT'D)
And they say he drowned in a mud
puddle. Drunk.

(pause)
Did he feel he had been used?
Had he done the right thing?
Would he do it the same way
again, if he had the chance?

ROSS
Too bad the dead don't get a
chance to redeem themselves.

Radford throws Ross a troubled look. Ross realizes he's said
something out of line, but doesn't know what.

ROSS
Is this something that's
troubling you because of your
appointment?

Radford doesn't answer. He moves to Ross' collection of Blues
Optical discs.

ROSS (CONT'D)
You're now the highest ranking
Native American officer in the
world. The Dineh must be proud.

Radford puts on a tune. Ross tries to lighten things up.

ROSS (CONT'D)
Although its hard to imagine you
in charge of "intelligence."

(CONTINUED)

14 CONTINUED: (3)

14

Radford smiles...then fades. He turns up the volume, above the normal conversation tone. Ross knows this is to cover what is about to come. Radford listens to the music as he approaches Ross, then whispers "below" the music.

RADFORD

The enemy somehow knows every move we make in preparation of "Roundhammer." We don't know if its surveillance...or if there are traitors amongst us...

(X)

(X)

(beat)

And therefore, our mission here...ultra compartmentalized...will alter that situation. Once it is executed..."Operation Roundhammer" is a go.

(X)

ROSS

How much can you tell an old friend?

(X)

(X)

RADFORD

(shakes his head)

I can tell you only the details of the mission. Just four people in the world know the entire plan. First thing I can tell you, Glen...is I will use one of the Saratoga's squadrons. The 58th.

(X)

(X)

(X)

(X)

Ross nods, complies...waits.

RADFORD (CONT'D)

What I can tell you is...

Radford picks up the slip of paper with Ira Hayes' alleged signature. Almost to himself....

RADFORD (CONT'D)

The dead will redeem themselves.

CUT TO:

15 INT. TUN TAVERN - NIGHT

15

The bar is quiet tonight. A slow blue song plays on the juke box. The 58th squadron is gathered around a booth, each are down to the bottom of their glasses. They appear tense.

(CONTINUED)

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14A.

15 CONTINUED:

15

SHANE

Could we have flown through some
new enemy weapons fire and the
techies were analyzing the
residue on our planes?

(X)
(X)

(CONTINUED)

15 CONTINUED: (2)

15

DAMPHOUSSE

Seems more likely that there's a defective part in the Hammerheads and they're checking it out in secret.

(X)

WANG

Then why would they let all the other Hammerheads fly today? Why just ground us?

Klingman enters the bar, head down, covert. She moves to the dark end of the bar.

Shane reacts, follows the officer as she crosses the room and sits. Shane turns to the others.

SHANE

Don't look when I say this. The woman at the end of the bar...

They all look. Shane throws up her hands.

(X)

SHANE (CONT'D)

I saw her go into the flight deck when we were locked out.

Each take a covert turn at checking her out. Shane eyes Cooper.

(X)

(X)

SHANE

Go pump her.

(CONTINUED)

15 CONTINUED: (3)

15

COOPER
(ala Nutter)
Say...what now?!

SHANE
For information.

Cooper double checks, unsure.

WANG
Yeah, go, G.I. Geequed, find out
what's goin' on.

Cooper turns, considers, anxious...before flashing a too
confident wink. He gets up and leaves.

(X)

THE BAR

Klingman sits at the bar, an air of "I'm here for a quick
drink, don't bug me." Cooper approaches, sits.

COOPER
Evenin'. You been aboard the
Saratoga long?

(X)

(CONTINUED)

15 CONTINUED: (4)

15

KLINGMAN

Long enough to want to leave.
Not long enough to have completed
my assignment.

(X)

COOPER

(innocently as
possible)

Which is?

She merely eyes him, "nice try." He shrugs. Trying a different
route, he extends a hand.

COOPER

Sorry. My name is...

KLINGMAN

Cooper Hawkes, Lieutenant. 948-
98-01446 Born at the In Vitro
facility, Philadelphia.
Sentenced to the Marine corp for
kicking the crap of some punks,
who were really trying to hang
you. Wild Card call name Jack of
Spades. An outstanding fighter
pilot awarded the Montgomery star
for the Battle of the Belt,
recently released from
detoxification for an addiction
to Green Meanies.

(X)

(X)

After a head spinning pause...

COOPER

Well...it was nice to meet you.

She returns to her drink.

KLINGMAN

We'll talk again.

Cooper eyes her and then walks away, returning to the booth.

THE BOOTH

Cooper approaches. Nonchalantly, they all await the report.

SHANE

Get anything?

(CONTINUED)

15 CONTINUED: (5)

15

COOPER
(beat)
The creeps.

CUT TO:

(X)

16 INT. CORRIDOR - NIGHT

16

Nathan and Shane move down the corridor, returning from the Tun Tavern. The light level has been turned down to night time conservancy level. Shane pulls up and stops as Nathan continues, pauses and checks her position. He looks at her, "what are you doin?"

Shane pulls Nathan back, into the shadows.

(X)

After a beat, Klingman passes and continues down the corridor.

(X)

She gestures with her head toward where Klingman just came from. Nathan looks at the sign on the wall indicating...

(X)

SIGN

Flight deck "16."

CUT TO:

17 INT. FLIGHT DECK - SARATOGA - NIGHT

17

Pools of light fall on the cockpits. The surrounding area is dark. Two forms make their way into the flight deck.

NATHAN
Probably wasn't that big a deal
if they removed security.

Shane proceeds to her cockpit, opening the canopy with a HISS. The two pilots study the insides.

SHANE
Everything seems in place.

Nathan hits the control panel lights. The "dash" lights up, BEEPS. Nothing appears inordinate.

Determined, Shane enters the cockpit, head first. Nathan reacts to her legs sticking upside down into the air.

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18A.

18 INT. COCKPIT - NIGHT

18

Its very dark in here. The only light being Shane's small pen light that surveys the guts in the cockpit. Its a mass of wires and circuits. After a moment, she pauses.

(CONTINUED)

18 CONTINUED:

18

She wrestles her fingers into the wires and pulls at a small black device on the board.

19 INT. FLIGHT DECK - NIGHT

19

As Nathan stands guard, Shane's hand, upside down, snaps her fingers and wiggles as if, "screwdriver." Nathan sighs and produces a small tool. He hands it to the hand.

20 INT. COCKPIT - NIGHT

20

Shane works at the device and finally frees it from the cockpit.

21 INT. FLIGHT DECK - NIGHT

21

With a wiggle of her legs, Nathan knows to help Shane out of the awkward position. Once she's out, she shows him the discovered object that fits in the palm of her hand.

SHANE

They put this in there. And they
don't want us to know about it.

(X)

(X)

As Nathan looks at the part, convinced. As he looks back to Shane, concerned.

(X)

(X)

22
thru OMITTED
30

FADE OUT:

22
thru
30

END ACT ONE

ACT TWO

31 INT. FLIGHT DECK - SARATOGA

31

The flight deck is busy with preflight preparations. Shane ENTERS FRAME, CAMERA FOLLOWS her as she moves across the flight deck. She covertly checks over her shoulder to see who is watching as she approaches Cooper at his cockpit. She nonchalantly speaks to him in a tone that cannot be heard over the activities on the flight deck.

(X)

Cooper's reaction is one of controlled suspicion and shock to what she reports.

Nathan CROSSES BEFORE. CAMERA FOLLOWS HIM as he moves to Wang and Damphousse and repeats the actions just taken by Shane. They react with restrained surprise.

(X)

MCQUEEN

approaches the group.

(X)

(CONTINUED)

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23.

31 CONTINUED:

31

(X)

MCQUEEN
Alright, listen up.

Nathan turns to find McQueen approaching. The others gather near Nathan and Wang, eyeing each other, covert, conspiratorial. McQueen holds their orders in his hand.

(CONTINUED)

31 CONTINUED: (2)

31

MCQUEEN (CONT'D)
Your orders are as follows. You
will fly in formation 5 MSKs away
from the Saratoga into the Doris
region.

WANG
Doris? There's nothing going on
there.

McQueen flashes Wang a "shut up" look.

MCQUEEN
You will be joined by an APC on
an intercepting course.

Nathan and Shane exchange concerned glances at the mention of
an APC.

MCQUEEN (CONT'D)
You will then deploy into a
modified vic, protecting the APC.

McQueen stops. The 58th wait, expecting more.

WANG
A squadron escort through a
peaceful area? And to where?

(X)

MCQUEEN
I don't know. You know as much
as I do...the orders. And that's
all you need to know.

(X)

(CONTINUED)

- 31 CONTINUED: (3) 31
A bit annoyed at not having more information, he turns away. (X)
On the 58th's trepidation...
- CUT TO:
- 32 EXT. SPACE 32
The squadron of Hammerheads ROAR PAST FRAME in perfect
formation. (STOCK)
- 33 INT. SHANE'S COCKPIT - SPACE 33
SHANE
Look alive. We're 5 MSKs out.
Approaching rendezvous.
- 34 INT. NATHAN'S COCKPIT - SPACE 34
NATHAN
Bogey, 3 O'clock. IFF.
- 35 EXT. SPACE - CGI 35
In the distance, a lonely APC approaches.
- 36 INT. WANG'S COCKPIT - SPACE 36
WANG
Bogey ident confirm. APC on
intercept. Let's give 'em a
holler, maybe they can tell us
what this mission is all about.
- 37 INT. SHANE'S COCKPIT - SPACE 37
SHANE
Roger that. This is Wild Cards
to APC, request coordinates for
escort.

Silence.

(CONTINUED)

37 CONTINUED:

37

SHANE
This is Wild Cards to APC, please
respond.
(beat)
Come on, rude boy, start talkin'.

38 EXT. SPACE - CGI

38

The APC continues its course, still on an intercept angle with the Hammerheads.

39 INT. DAMPHOUSSE' COCKPIT - SPACE

39

DAMPHOUSSE
No response. It's flying like it
doesn't see us.

40 INT. COOPER'S COCKPIT - SPACE

40

COOPER
Somebody better do something,
before we get sideswiped.

41 INT. SHANE'S COCKPIT - SPACE

41

SHANE
Alter angle 90 degrees. We'll
jump into this guy from above.
HACK.

She pulls up on her stick.

42 EXT. SPACE

42

The Hammerheads pull up into a vertical climb as the APC barrels through the space which they had just occupied.

The Hammers turn and swoop down, forming the modified vic formation around the APC as it continues on its way, oblivious.

43 INT. NATHAN'S COCKPIT - SPACE

43

NATHAN
I just tried all the
frequencies... no response.

44 EXT. SPACE

44

Suddenly, the APC takes a sharp right. It nearly collides with Damphousse's Hammer. She spirals out of the way as the rest of the squadron adjusts.

45 INT. DAMPHOUSSE'S COCKPIT - SPACE

45

DAMPHOUSSE
This guy's DUI. He's either
stoned or dead. He almost took
me with him.

46 INT. SHANE'S COCKPIT - SPACE

46

SHANE
(pissed)
APC, this is Wild Cards, what the
hell is your problem?! RESPOND
ON TACH ONE, NOW!

47 EXT. SPACE

47

The APC continues its merry way. The Hammerheads are still in formation around it, but giving the erratic driver plenty of space.

48 INT. WANG'S COCKPIT - SPACE

48

Wang's LIDAR BEEPS ominously. He quickly checks.

WANG
I got three bogeys straight
ahead. They're flying in classic
Chig formation.

49 INT. NATHAN'S COCKPIT - SPACE

49

NATHAN
Confirm. Let's heat 'em up.

Nathan quickly flicks the safety off the weapons console.

50 INT. SHANE'S COCKPIT - SPACE

50

Shane checks her LIDAR.

(CONTINUED)

50 CONTINUED:

50

SHANE

Wait a mike. IFF confirms three
targeting drones 12 O'clock. I
don't get it. We came all the
way out here for target practice?

51 EXT. SPACE

51

The APC's guns rise from the body of the craft. (STOCK)
Without any warning, it opens FIRE.

The three drones become cosmic dust as the guns connect.

52 INT. COOPER'S COCKPIT - SPACE

52

COOPER

Scored a bullseye. He sure went
hot in a hurry.

53 INT. WANG'S COCKPIT - SPACE

53

WANG

That's not saying much against
drones. I'm holding judgement
until he takes on the real thing.

54 EXT. SPACE

54

As if hearing Wang's challenge, the APC's gun suddenly swivels
to the side, targeting Wang's Hammerhead.

55 INT. WANG'S COCKPIT - SPACE

55

The LIDAR shrieks in ALARM. Wang is shocked as he checks the
APC.

WANG

WHOA! IT'S GOT ME LOCKED!

56 EXT. SPACE

56

The APC's guns open FIRE as Wang jinks, barely getting out of
the way. The guns swivel again. Now locking in on Nathan.

57 INT. NATHAN'S COCKPIT - SPACE

57

Weapons FIRE flash all around him as the APC opens up on Nathan.

NATHAN

I'm taking hits! He's too close,
I can't juke him!

58 INT. COOPER'S COCKPIT - SPACE

58

COOPER

Permission to retaliate!

59 INT. SHANE'S COCKPIT - SPACE

59

With a hard, determined look on her face...

SHANE

Granted! Target the engines.
Take him out!

60 EXT. SPACE

60

Cooper and Shane open FIRE. Their guns RIP into the APC's wing engines, shredding it. Nathan's Hammerhead pulls up, out of the way as the engines EXPLODE.

61 INT. SHANE'S COCKPIT - SPACE

61

Shane, adrenalin pumping, breathes deep, angry.

SHANE

Return to Home Plate.

62 INT. DAMPHOUSSE'S COCKPIT

62

DAMPHOUSSE

You're just gonna leave whoever's
in there to drift in space?

63 INT. SHANE'S COCKPIT -

63

As she flies...

SHANE

Note the coordinates for
retrieval. Relay it to the
Saratoga.

64 EXT. SPACE

64

As the Hammers ROAR away, leaving the APC drifting, dead, in space...

CUT TO:

65 INT. FLIGHT DECK - SARATOGA

65

The cockpits rise. The room is abuzz with more activity than usual. Officers are present at each cockpit to question each of the pilots.

NATHAN'S COCKPIT

West secures his cockpit. McQueen approaches him, concerned.

MCQUEEN

You were involved in a blue fire incident. This won't be good.

NATHAN

It fired at us!

MCQUEEN

All of you keep quiet until you get an attorney.

SHANE'S COCKPIT

as she climbs out, she's met by a colonel with a recording device and a notebook.

COLONEL

Captain Vansen, you are to follow me directly to the interrogation room.

Shane is a bit rattled and angry. She looks around the room at the chaos.

SHANE'S POV - KLINGMAN AND RADFORD

Amongst the frenzy is Colonel Klingman reporting to General Radford. Klingman is furious.

KLINGMAN

Each of them pulled the AVN module from their cockpits. It would have been a total success otherwise.

(X)

(CONTINUED)

65 CONTINUED:

65

SHANE

starts to move toward Klingman and the General. The Colonel tries to pull her off the flight deck. She moves her arm out of the way and marches toward Klingman.

SHANE

Are you going to question her?

KLINGMAN AND RADFORD

stop, looking toward Shane. Klingman is furious but restrains addressing Shane because of the nature of the mission. Radford, however, studies Shane.

WIDER

Vansen gathers steam as she nears Klingman.

SHANE

She placed a foreign object in our controls. OUR controls.

MCQUEEN

VANSEN!

SHANE

It is every pilot's right to know the condition of her craft. You kept that right from us. Without knowing the mission objectives we could not assume we were not in danger.

(X)
(X)

Officers try to restrain her, but she moves toward the General, respectful but strong.

(X)
(X)

SHANE

Sir, we are not asking to be told information that is not meant for us to know. We are not afraid of being placed in jeopardy...but we want to know when we're being placed in it.

(X)
(X)

(beat)

Sir, we can't trust you, if you don't trust us.

(X)
(X)

Radford moves toward her, studies her. It feels like Vansen might be in trouble. Nathan steps up to her side.

NATHAN

The APC locked on US!

(X)

(CONTINUED)

3S20 "Stardust" 3/19/96 (PINK) —

31A.

65 CONTINUED: (2)

65

KLINGMAN

You're insubordinate actions made
you a foe to the APC.

Cooper moves closer to Klingman, there are a couple of levels
of fire between them.

COOPER

To hell with that, the pilots
FIRED at us! Let's talk to them.

(X)

RADFORD

There were no pilots.

Silence. Klingman is shocked that Radford has said this.

(CONTINUED)

3S20 "Stardust" 3/12/96 (BLUE)--

32.

65 CONTINUED: (3)

65

Radford eyes the flight deck.

RADFORD
Cancel all interrogations. 58th
is to report to the Orientation
room immediately.

CUT TO:

66 INT. ORIENTATION ROOM - SARATOGA

66

Commodore Ross stands before the 58th, including McQueen.
General Radford sits in a chair, a commanding presence.

(X)

(X)

(CONTINUED)

66 CONTINUED:

66

ROSS

The following mission is classified ultra compartmentalized. You are not to talk amongst yourselves. You are not to question it...you are not to theorize nor propose hypotheticals. If any of you feel incapable of this, please speak now so that you may be dismissed with no consequences whatsoever to your record.

(X)
(X)

No one moves.

ROSS (CONT'D)

Your assignment is as escort to an Inter Solar System Armored Personnel Carrier to the planet Eris.

(X)

(X)
(X)

Ross indicates the planet on the board.

(X)

ROSS (CONT'D)

There exist two major obstacles before the target planet. First is the enemy held territory known as the Walden line. Second, is an asteroid belt which trails Helios. You will successfully negotiate these obstacles, fly to the Chig held planet Eris and no doubt engage further enemy activity.

(X)

He pauses to stress the following.

ROSS (CONT'D)

At this time, you will allow the ISSAPC to become vulnerable and allow it to be shot down.

(X)
(X)
(X)

(CONTINUED)

66 CONTINUED: (2)

66

The 58th are stunned.

ROSS (CONT'D)

(X)

Afterwards, you will display
behavior which could be
interpreted as squadron panic,
then turn tail and run.

The Marines are puzzled and need to clarify the point.

SHANE

Sir...are you asking us to fail?

RADFORD

"Failure"...would be our greatest
success.

The 58th doesn't understand.

NATHAN

Sir, what about the pilots
inside?

ROSS

(X)

The ISSAPC will be flown via
telepresence by Colonel Klingman
here on the Saratoga.

(X)

Ross picks up the object Shane removed from her cockpit.

(X)

(CONTINUED)

66 CONTINUED: (3)

66

ROSS

(X)

This device, you removed from your cockpits, interlinks the position and velocity of your Hammerheads to the computers operating the telepresence.

COOPER

(to Ross)

So, that's what today was all about...there won't be anybody in the ISSCV?

Ross must defer to Radford for the answer.

(X)

RADFORD

There will be bodies in the craft.

SHANE

And we're to allow them to be killed?

RADFORD

The passengers will never know what hit them.

(beat)

I can say nothing more about the objectives. Dismissed.

The 58th seems stunned. Radford studies their reaction, then turns and walks away. Ross and McQueen follow.

(X)

(X)

The 58th are left on their own. They look at one another.

SHANE

We're not suppose to talk about it.

COOPER

They want us to escort this thing through two Chig fighter wings only to let it get shot down?

WANG

They're saying whoever is in the ISSCV...is expendable.

COOPER

What if they're not the only ones?

Everyone is afraid to answer the question...

FADE OUT:

ACT THREE

67 EXT. SPACE - DAY

67

The stars in this area of the war are peaceful.
Quiet...until...the SA-43s of the 58th squadron TEAR ACROSS THE
BOTTOM OF THE FRAME, escorting an ISSCV.

68 INT. SHANE'S COCKPIT - DAY

68 (X)

Shane flies the jet.

(X)

SHANE

(X)

This is Ace of diamonds. Watch
my wing.

(X)

Shane pauses a moment, then guides her jet toward his 3
o'clock.

(X)

(X)

69 EXT. SPACE - DAY

69

The squadron moves all at once, like a flock of birds.

70 INT. TELEPRESENCE ROOM - DAY

70

Colonel Klingman sits behind two large monitors, upon which she
can see the 58th squadron. A couple banks of computers and
graphs indicating positions behind her and to the side, sit
near the monitors. Klingman's concentration is total and
intense. Wearing "computerized gloves" she moves her hands to
match the direction of the other space craft.

McQueen is there, watching her.

(X)

71 EXT. SPACE - DAY

71

The ISSCV follows the other jets.

72 INT. SHANE'S COCKPIT - DAY

72 (X)

Shane pulls back on the stick.

(X)

73 EXT. SPACE - DAY

73

The Wild Cards' planes head straight "up."

3S20 "Stardust" 3/12/96 (BLUE) —

36A.

74 INT. TELEPRESENCE ROOM - DAY

74

Klingman slightly raises her hands.

3S20 "Stardust" 3/12/96 (BLUE) —

37.

75 EXT. SPACE - DAY

75

The ISSCV soars along with the fighter jets.

76 INT. TELEPRESENCE ROOM - DAY

76

Klingman works the machine as over the RADIO...

(X)

RADFORD (O.S.)
Colonel Klingman, this is General
Radford, good job. Bring 'em
home.

(X)

(X)

(X)

(X)

CUT TO:

77 OMITTED

77

78 INT. BUNK ROOM/LOCKER AREA - DAY

78

The members of the squadron are at various stages of removing and storing their flight gear. Cooper is lost in his own troubled thoughts.

(X)

McQueen enters and moves to the group.

(X)

MCQUEEN

(X)

Colonel Klingman reports the test was nominal. The General wishes to inform you "Operation Naye'i" is a "go." 04:20 tomorrow.

(X)

He turns and exits. Wang waits for him to leave, looks about to see if any outsiders are present.

(X)

(CONTINUED)

78 CONTINUED:

78

WANG

I've been thinkin'...the General
said "the passengers" would never
feel a thing. "Passengers."

He looks around to see if they're following him.

WANG (CONT'D)

To me that "says" they're not
human. I'm wonderin' if they're
crashing some animals or
something onto the planet.

NATHAN

What like some trained winged
monkeys?

WANG

No, I don't know...maybe
something to freak 'em out.
Caesar used elephants to attack
the Britains 'cause they'd never
seen one before. They retreated,
horrified.

NATHAN

More like they'd pump animals
with an infectious disease the
Chigs couldn't stop.

DAMPHOUSSE

Right. Radford's calling the
mission "Operation Naye'i."
That's an Indian word. Didn't
the settlers coat blankets with
smallpox when they traded with
Native Americans?

Shane shuts her locker with emphasis. The others look to her.

SHANE

We're not suppose to discuss it.

NATHAN

C'mon, you were the one analyzing
every rumor.

SHANE

You were the one telling everyone
to ignore rumors.

(CONTINUED)

78 CONTINUED: (2)

78

NATHAN

I'd say we're in deeper than just
"rumors." What turned you around?

SHANE

He told us the mission.

WANG

I still don't believe they've
told us enough about what we're
getting into. What are they
hiding?

SHANE

He told us the mission.

(beat, anxious)

Look, I'd like to know the whole
story. But there's a reason
we're not suppose to know. Now,
we said to his face, we couldn't
trust the General if he didn't
trust us.

An ENSIGN enters the room with a comminiqué.

(X)

SHANE (CONT'D)

(X)

He told us the mission.

(pause)

All we can do is believe his
word.

The ensign hands her the note and exits. Shane looks at the
letter, as do the others.

(X)

DAMPHOUSSE

Its from the General?

(X)

Shane looks puzzled, eyes the others and then moves out.

(X)

NATHAN

Think she knows something more
than we do?

Cooper stands and moves off in a hurry.

WANG

(X)

Where's the fire, Coop?

They look to one another, suspicious...

(CONTINUED)

3S20 "Stardust" 3/12/96 (BLUE) -

40A.

78 CONTINUED: (3)

78

NATHAN
Maybe he knows somethin more than
we do.

(X)

(X)

CUT TO:

78A INT. CORRIDOR - DAY

78A

McQueen is moving along the corridor. He pauses as he comes to
the morgue down the hall and notices an armed guard before the (X)
door. McQueen looks at the room, the gears turning... (X)

79 INT. ISSCV - DAY

79

Once again an ISSCV is a collection of wiring. Klingman checks
over the system. In the b.g. appears Cooper Hawkes. He looks
over the cargo vehicle.

COOPER
Colonel.

(CONTINUED)

79 CONTINUED:

79

KLINGMAN
Lieutenant.

COOPER
I was wonderin' if you could
answer a few questions
about...all this.

(X)
(X)

As she continues to work...

KLINGMAN
Telepresence has been around for
quite some time. The Russians
first used it in 1998 to explore
Mars. Telepresence is an inter-
active, three dimensional
computer graphics system which
provides the operator with the
illusion of being immersed in a
simulated environment.

(X)

COOPER
My question isn't really about
the system...its about you.

She gives him a look like a woman having been fed a bad pick up
line.

COOPER (CONT'D)
About you...working the system.

KLINGMAN
Got a problem with me?

COOPER
Yeah. You won't be "there." I
mean, you yourself seem okay to
me. You seem to know what you're
doin'with this stuff...

She flashes him a sarcastic "well, thank you."

COOPER
But a machine...all this...it
can't...feel...what we do out
there.

(CONTINUED)

79 CONTINUED: (2)

79

KLINGMAN

Today's test didn't convince you?

COOPER

No. I mean...its hard to explain. When we're under attack and...it just becomes one big hairy furball and you don't know up from down and you're heart's poundin' 'cause you're takin' enemy fire from twelve and six o'clock and you barely have time to think for yourself...somehow...we all just know. We feel where each other are. And I'm there for them and they're there for me.

The passion and sincerity of his words reaches Klingman. Her eyes turn respectfully to him for the first time.

KLINGMAN

You're talking about "Situational awareness."

(X)
(X)

COOPER

Don't see how you can have it sittin' in a closet here on the Saratoga.

She pauses, considers. Hawkes moves closer as he talks, challengingly. The close proximity does not allow for escape. Although at odds, she doesn't appear to mind.

COOPER (CONT'D)

I'm not tryin' to rag on you, or nothin', but... have you ever had your wingman, a good buddy, blown out of the sky and then have to drive on while G-Forces tear you out of your seat?

(X)

KLINGMAN

I'm an engineer, Lieutenant.

COOPER (CONT'D)

And then puke all over yourself when you came out of the roll?

KLINGMAN

Well, yes, but not in an airplane.

(CONTINUED)

3S20 "Stardust" 3/12/96 (BLUE) —

42A.

79 CONTINUED: (3)

79

COOPER
Ever been shot at?

(CONTINUED)

79 CONTINUED: (4)

79

(X)

Klingman puts down her clipboard and softens. Her eyes turn to him, open.

KLINGMAN

No, I've never been in a dogfight. But why must I have taken a life in order for you to trust me? This machine...these wires...will save millions of lives.

(X)

(X)

She moves toward him, challengingly.

KLINGMAN (CONT'D)

This plan...my idea...is my part to bring everyone home soon. Safe. And I would think you could believe in and trust someone working to be able to spend a night with you back home, rather than going out to look up your name on a war memorial wall.

(X)

She's in his face with controlled intensity.

(CONTINUED)

79 CONTINUED: (5)

79

KLINGMAN (CONT'D)
I believe in it. I believe in
myself.

COOPER
Hey, I believe in you. You're a
human being. It's what a machine
can't feel...that you and me
can...that scares me.

His statement about her catches her off guard. She takes a
good look at him, then turns away before returning to the
wires. Then, softly...

KLINGMAN
In more ways than one.

Cooper doesn't quite understand...and yet he does. Her focus
is forced back to the wires and machinery. Cooper studies her
for a beat before turning and exiting the vehicle.

80 INT. ORIENTATION ROOM

80

Ross stands at the war board, moving pieces. Thinking.
Stratagizing. McQueen appears in the doorway. Ross senses a
presence and turns.

McQueen studies him for a moment.

MCQUEEN
They're dead...aren't they?

ROSS
The 58th? Don't tell me you've
succumbed to these bizarre
rumors.

McQueen walks further into the room.

MCQUEEN
In WWII the British, prior to D-
Day, planted false information
about the location of the
European Offensive on the body of
a man who had died of pneumonia.
Dressed as a high ranking officer
they placed him into the English
Channel via submarine. He was
discovered by the Germans, who
redeployed several Panzer
divisions away from the area.

(MORE)

(X)

(CONTINUED)

80 CONTINUED:

80

MCQUEEN (CONT'D)

It was a crucial deception that aided victory.

(beat)

The "passengers" in the ISSCV are dead.

The nature of the mission has been eating at Ross also. McQueen's theory is intriguing and makes sense, however, Ross turns back to the board.

ROSS

If I knew...I couldn't confirm.

McQueen moves closer.

MCQUEEN

While looking into the Second World War, I came across another idea. "Operation Naye'i." Naye'i is a Navajo word for Alien Gods.

(beat)

During the war, America used Native Americans as radio operators. Navajo was the only Native language the Japanese couldn't break.

Ross pauses. His eyes turn away from the board, but not at McQueen as if not to encourage him. Ross listens.

MCQUEEN

I assume any disinformation regarding the location of "Operation Roundhammer" would be written in a code to make it appear to the enemy the information was top secret.

ROSS

We are not at liberty to discuss it.

MCQUEEN

I have no problem with the mission, if that's what it is...but something does bother me, Commodore.

Ross turns to McQueen, listens.

(CONTINUED)

80 CONTINUED: (2)

80

MCQUEEN

For disinformation to be
effective, we would want the
Chigs to crack the code.

Ross nods.

MCQUEEN

Why would the code be written in
a language even other people on
Earth couldn't crack?

CAMERA PUSHES OMINOUSLY INTO the two men speaking in hushed
tones.

MCQUEEN (CONT'D)

Unless "we" knew...the enemy
was...familiar with the language.

Ross turns to McQueen, understanding his supposition.

MCQUEEN

Naye'i.
(beat)
Alien Gods.

As Ross turns away from McQueen, scared by the implications.

CUT TO:

81 INT. CORRIDOR - NIGHT

81

Shane walks along a dark corridor. She looks at the communique
from Genral Radford as if to double check its command. She's
tense and a bit puzzled.

She turns the corner and comes face to face with the morgue.

82 INT. MORGUE - NIGHT

82

The dark form of General Radford sits in the f.g. as the door
to the room opens. Shane enters. A lone desk lamp shines on
the eerie laboratory. CAMERA CREEPS AROUND UNTIL REVEALING an
open freezer door, a sheet over the body, in the f.g.

Shane tenses at the creepy atmosphere, but being a good
officer...

SHANE

Captain Vansen reporting as
ordered, sir.

(CONTINUED)

82 CONTINUED:

82

RADFORD

As you were, Captain.

(pause)

Your comment to me about "trust"
bordered on insubordination.

(X)

(X)

Shane tenses.

(X)

SHANE

Sir, the Captain apologizes for
any...

RADFORD

As a Lt. General, I once made a
similar challenge to the Supreme
Commander and spent a year at
Fort Grissom on the dark side of
the Moon.

(X)

Shane is convinced her fate will be the same.

(X)

RADFORD

I suppose..."trust"...can only be
gained by more than simply
knowing someone...but
understanding them.

(another thought)

And I can't admit to
understanding too many people.

He stands and moves around the room as he talks, as if thinking
out loud. Vansen listens, posture at ease, but expression
tense.

RADFORD

What's hard about truly
understanding an individual is
that... most people are shaped by
what...others...believe them to
be.

(looks to Shane)

A person either gives in to
others' beliefs...or they become
something they're not by fighting
the general conception. Do you
agree?

SHANE

Yes, sir. Absolutely, sir.

RADFORD

People who know truly know what
they are...and stand by it...

(more)

(CONTINUED)

82 CONTINUED: (2)

82

RADFORD (Cont'd)
live by it...are so rare, they
are the ones that go down in
history.

He moves across the room, toward Vansen.

(CONTINUED)

82 CONTINUED: (3)

82

RADFORD

Captain Vansen, in part because you will lead "Operation Naye'i", but mainly because I respect your challenge to me, I feel you're entitled to a bit more information about the mission tomorrow morning. It doesn't leave this room.

(X)

(X)

SHANE

Yes, sir. Thank you, sir.

RADFORD

I harbor too many secrets, Captain. And tonight there's one I need to get off my chest. I need to tell another human about my understanding of one of those who will go down in history...but never know it.

He turns away. CAMERA CREEPING with him...

RADFORD

He was born the night of a lunar eclipse on the Navajo reservation in southern Utah. They called him Jimmie Dark Moon.

(X)

(pause)

One day, when he was three years old, his father was killed in an oil field accident. Right in front of Jimmie's eyes. His mother never recovered and drank herself to death...as Jimmie watched.

He pauses and looks to the covered body for a moment.

RADFORD

The Navajo took care of the boy, but everyone felt there was something...bad about him. The Dark Moon. He spent his life in trouble.

(X)

(X)

(beat)

I first heard about him when he was in jail for stealing from my sister's home. I went to see Jimmie, to convince him the Service may be the answer.

(more)

(CONTINUED)

82 CONTINUED: (4)

82

RADFORD (Cont'd)

You'll find it hard not to go
into the home of a Native
American and not find a photo of
a family member in the service.

(beat)

I saw him in the same cell where
I had sat when I was a young man.
Caught me throwin' rocks through
the library windows.

(X)

Radford pauses, shakes his head at a life he can't believe was
once his.

(X)

(X)

RADFORD (CONT'D)

(X)

A recruiter came in to see me and
convinced me I was wasting my
life. So, I signed up. I wanted
to payback that man by doing the
same for Jimmie.

(X)

(pause)

I'll never forget the expression
of...

(searching to describe)

sad resignation, an ancient
wisdom to a teenage boy. He
spent the time trying to convince
me it was useless. That some
people are just born mean...and
he was one.

(X)

(X)

Radford turns to Shane, pace picking up.

RADFORD (CONT'D)

After two years in the Corp, he
was placed on the staff of a Lt.
General who thought it "cute" to
call him "Tonto." Some medals
were taken from her office, and
without any hard evidence, she
accused Jimmie.

Radford pause the following is difficult.

RADFORD

One night, he went to her home to
state his case. No one will ever
know what happened between...I
guess his life caught up with
him, but he raped and killed her.
And last week he was executed for
that murder.

Radford hangs his head without looking at Vansen

(X)

(CONTINUED)

82 CONTINUED: (5)

82

RADFORD (CONT'D)

(X)

I see you, Captain as what I
became. Jimmie is what I could
have become. But I refuse to
surrender to that idea...for his
sake.

(X)

(X)

Radford makes his way to the freezer and pulls out the drawer.

RADFORD (CONT'D)

He was convinced that he was
worthless. But I know that
conviction came through the
misunderstanding of others.

Vansen moves to the freezer.

RADFORD (CONT'D)

(X)

Jimmie Dark Moon believed he was
a villain. I believe he had it
inside to be a hero.

(CONTINUED)

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82 CONTINUED: (6)

82

Radford removes the sheet and REVEALS Jimmie, dead, to the Captain.

RADFORD (CONT'D)

And tomorrow morning, he's going to prove it.

(X)

Shane looks at the sad expression Jimmie Black Moon still carries in Death. As the General and the Captain look upon the future hero...

FADE OUT:

END ACT THREE

ACT FOUR

83 INT. ISSCV - DAY - CLOSE - UNIFORM SLEEVE

83

The gold markings of a Lt. General hang INTO FRAME. Another hand ENTERS FRAME and places the "general's" hand on an arm rest.

BUTTONS

brass buttons are fastened together.

WIDER

Jimme Dark Moon sits in a chair secured in the ISSCV. Commandoes attend to the preparation.

Within the ISSCV, other dead bodies are placed in position. The cockpit and a man near the radio.

Radford enters the ISSCV and moves to Jimmie, looking at him for one last time.

Radford reaches into his own jacket and removes some official documents, labeled "compartmentalized." CAMERA MOVES IN VERY CLOSE AS HE CHECKS THEM.

Indeed, the information is written in Navajo language. CAMERA FOLLOWS as the documents are sealed and placed in a case handcuffed to Jimmie's hand.

RADFORD

As he looks at the "general"...

RADFORD

Naninagoo hazho'ogo adaa
ahoninidzingo ninina.

SUBTITLES TRANSLATE: "Walk in harmony within the Navajo Universe by being aware of who you are."

Radford turns to exit, he's stopped by a Commando.

COMMANDO

Sir, these other men who were
killed in action. There's some
family notification problems...

(CONTINUED)

(X)

83 CONTINUED:

83

(X)

RADFORD

As usual, inform their families
only of their honorable death in
action, not where or how.

The commando nods and moves off. As Radford exits, a CHAPLAIN
ENTERS. He stands alone with the dead men.

CHAPLAIN

May the Lord guide you on your
mission...

(double checks his
book)

And keep you from harm's way...

CUT TO:

84 INT. FLIGHT DECK - MORNING

84

The Hammerheads are ready to drop. Flight deck crews race off
the floor. The hangar bay doors close.

SHANE'S COCKPIT

(X)

She readies the squadron. Checks them visually.

(X)

NATHAN'S COCKPIT

The Lieutenant gives a thumbs up.

COOPER'S COCKPIT

Hawkes gives an "all ready" indication.

SHANE'S COCKPIT

She gives a thumbs up, looks to the orientation room.

85 INT. ORIENTATION ROOM - MORNING

85

Radford, Ross and the Chaplain stand in the room. The General
acknowledges Shane. The Hammerheads begin to fall into their
bays. CAMERA PUSHES IN ON THE CHAPLAIN...

CHAPLAIN...

May the Lord bless you and keep
you. In the name of the Father..
Son.. and holy ghost..Amen.

CUT TO:

- 86 INT. TELEPRESENCE ROOM - MORNING 86
Klingman engages some switches, works her hands in the gloves. (X)
McQueen stands nearby. (X)
- 87 EXT. LAUNCH PAD - SARATOGA - CGI - DAY 87
The APC lifts slowly from the pad, turns and starts to head away from the Saratoga.
- 88 EXT. SARATOGA LAUNCH BAYS - CGI- DAY 88
The Hammerheads power away on the start of their journey.
- 89 EXT. SPACE - CGI - DAY 89
The APC in space as the Hammerheads manoeuvre into position alongside.
- 90 INT. TELEPRESENCE ROOM - SARATOGA - DAY 90
Klingman, totally concentrated, in front of a bank of monitors (X)
and a joy stick control. McQueen watches, tense.. (X)
On the screen directly in front of her, the POV from inside the cockpit of the APC. The 58th Hammerheads. She eases the stick forward.
- KLINGMAN
We are locked.
- 91 EXT. SPACE - DAY 91
The APC now escorted by the Hammerheads in formation.
- 92 INT. COMMAND CENTRE - SARATOGA - DAY 92
Radford and Ross are on the bridge stationed at the center console.

ROSS
Five eight you are looking good.
Yo-Ka-He. (sorry, tucker)

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53A.

93 INT. SHANE'S COCKPIT - DAY

93

SHANE
Roger that, Boss Ross.
Proceeding on designated course.

(X)

94 INT. COMMAND CENTRE - SARATOGA - DAY

94

Ross turns to Radford.

ROSS

All we can do now is wait.

The COMMUNICATIONS OFFICER reacts to a transmission.

COMMUNICATIONS OFFICER

Communique from intelligence Sir.

Enemy squadrons now entering the
Helios system.

(X)

(X)

95 INT. SHANE'S COCKPIT - DAY

95

SHANE

We got Bandits approaching ten
and three o'clock. Let's close
up.

96 EXT. SPACE - DAY

96

Enemy attack jets close in on the escort.

97 INT. DAMPHOUSSE COCKPIT - DAY

97

Readies her weapons and controls.

98 INT. NATHANS COCKPIT - DAY

98

NATHAN

Check right! Chig squadron at
three.

99 INT. SHANE'S COCKPIT - DAY

99

MCQUEEN

OK Cards it's gonna be rough.
Let's do what we gotta do and
drive on.

(X)

(X)

100 INT. TELEPRESENCE ROOM - SARATOGA - DAY

100

Klingman tenses, readies at the controls.

101 EXT. SPACE - DAY - CGI

101

The APC and Hammerheads hold course to meet the oncoming foe.

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102 INT. APC - SPACE - CLOSE - BRIEFCASE 102
strapped to Jimmie's wrist.

103 EXT. SPACE - DAY - CGI 103
Two squadrons of Chig fighters in formation bearing down on the
58th.

A THIRD SQUADRON OF CHIGS
closes from the right.

104 INT. TELEPRESENCE ROOM - SARATOGA - DAY 104
Klingman holds the APC steady.

105 INT. SHANE'S COCKPIT - DAY 105

SHANE
Nathan, Phousse check my six! (X)
She pulls hard on the stick putting the Hammer into a steep
climb to meet the Chigs.

106 EXT. SPACE - DAY - CGI 106
The first wave of Chigs unleashes a torrent of fire. The 58th
juke in and out returning in kind. The dog fight is on..
Suddenly the APC is among the Chig fighters guns blazing.

107 EXT. SPACE - DAY - CGI 107
The two Hammerheads of Nathan and Shane juke in and out of the
enemy fire.

108 INT. SHANE'S COCKPIT 108
Shane throws the Hammer right then hard left. She has one. (X)
SHANE'S POV - CGI (X)
The Chig is locked in her sights. (X)

INSERT

Her thumb on the trigger. She FIRES! (X)

(CONTINUED)

- 108 CONTINUED: 108
SHANE'S POV - CGI (X)
A stream of tracer fire and the Chig erupts in a fiery explosion.
- 109 EXT. SPACE - DAY -CGI 109
Vansen flies through the explosion. More Chigs descend on her. (X)
- 110 INT. COOPER'S COCKPIT - DAY 110
COOPER
Klingman, check your six!
- 111 INT. TELESPRESENCE ROOM - MORNING 111
MCQUEEN
Behind you! (X)
The colonel moves a finger. Colonel McQueen hits a button. (X)
The monitor changes to a reverse angle, behind her. An enemy craft approaches. She FIRES.
- 112 EXT. SPACE - DAY 112
The guns of the ISSCV RATTLE and take a Chig from the sky.
- 113 INT. COOPER'S COCKPIT - DAY 113
COOPER
Greased'em good, Colonel.
- 114 INT. TELEPRESENCE ROOM - MORNING 114
Klingman remains tense, breaths hard.
- 115 EXT. SPACE - DAY -CGI 115
Cooper jukes left and barrel rolls out firing a prolonged burst. Two Chigs erupt in flames.
Damphousse dives. Fires on a Chig who jukes away. (X)
Wang banks hard away trying to shake a Chig. He pulls out a 180 degree turn and fires back. The Chig explodes.

- 116 INT. WANG'S COCKPIT - DAY 116
- WANG
HOOYA..! OUT OF THE YARD! That
looks like it!
- 117 INT. TELEPRESENCE ROOM - SARATOGA - DAY 117
- Klingman, perspiring, eases.
- 118 INT. COMMAND CENTER - MORNING 118
- Ross and Radford breathe a sigh of relief.
- 119 INT. SHANE'S COCKPIT - MORNING 119 (X)
- Checking her twelve o'clock... (X)
- SHANE
Look alive. Next round. (X)
- 120 EXT. SPACE - DAY 120
- Ahead lies a small, but imposing asteroid field. The squadron
barrels into it.
- 121 INT. SHANE'S COCKPIT - DAY 121 (X)
- She rocks the plane back and forth. (X)
- 122 EXT. ASTEROID FIELD - DAY 122
- Boulders narrowly miss the planes. The ISSCV is having a
tougher time.
- 123 INT. TELEPRESENCE ROOM - DAY 123
- Klingman is working the controls like a master, however its
very hairy. In the monitor, an asteroid approaches. She moves
to jink.
- 124 EXT. SPACE - DAY 124
- A boulder karooms off the top of the ISSCV, sparks fly.

125 INT. ISSCV - DAY 125

The lights inside go out as the bodies are jerked around.

126 INT. TELEPRESENCE ROOM - DAY 126

Warning and alert lights FLASH on the computers. Klingman panics.

KLINGMAN
I got trouble.

127 INT. COOPER'S COCKPIT - DAY 127

COOPER
Hang on, we're out of the
asteroid field. Eris is just
ahead.

128 EXT. ERIS - DAY 128

The large planet lies dead ahead.

129 INT. TELEPRESENCE ROOM - DAY 129

Klingman works some of the gauges.

KLINGMAN
The interlocking system between
the ISSCV and the Hammerheads is
out.

130 INT. SHANE'S COCKPIT - DAY 130

SHANE
Enemy squadron twelve o'clock
high.

131 EXT. SPACE - DAY -CGI 131

Alien jets descend upon the escort. The APC is under attack.

132 INT. COCKPIT - DAY 132

COOPER
Klingman this is Hawkes, I'll
talk you through. Bandits on
your five!

133 INT. TELEPRESENCE ROOM - DAY 133

McQueen assists as he engages some switches.

MCQUEEN
Behind to your right! (X)

Klingman does as she is told. Just as if she was there.

134 EXT. SPACE - DAY 134

Two waves of Chig fighters descend. The APC guns swivel locked on a target. They fire, taking out a Chig.

135 INT. COOPER'S COCKPIT 135

COOPER
(screams a warning)
Jink left! FIRE two o'clock.

136 INT. TELEPRESENCE ROOM - DAY 136

MCQUEEN
Ahead right! (X)
(X)

Klingman works the controls.

137 EXT. SPACE - DAY 137

As ordered, the ISSCV swerves and FIRES at the same time. An enemy jets is history. The vehicle adjusts and moves toward Eris, which is upon them.

138 INT. SHANE'S COCKPIT 138

SHANE
This is it, let's go Olivier. (X)

139 EXT. SPACE - DAY -CGI 139

The APC flies ahead. It comes under attack from a fresh wave of Chigs.

A140 INT. NATHAN'S COCKPIT - DAY A140 . (

NATHAN
Ten o'clock low.

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B140 INT. TELEPRESENCE ROOM - DAY

B140 (X)

KLINGMAN

We need to let 'em get an open shot.

(X)

MCQUEEN

Queen of Hearts, go ten o'clock high!

(X)

C140 INT. DAMPHOUSSE'S COCKPIT

C140 (X)

Damphousse pulls back on the stick and rises...

(X)

D140 EXT. SPACE - DAY

D140 (X)

Damphousses' Hammerhead leaves its protective position on the left. A Chig fires at the opening and hits the APC. One of the wings sheers off at the fuselage and the APC tumbles away lost.

(X)

(X)

140 INT. SHANE'S COCKPIT - DAY

140

Shane sees the APC is hit.

(X)

SHANE

WILD CARDS! WE ARE OUTNUMBERED!
APC DOWN!...REPEAT...

(X)

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141 INT. COMMAND CENTER - DAY 141

CAMERA PUSHES in on RADFORD as he HEARS McQueen over the RADIO.

SHANE (O.S.)
APC IS MAYDAY, GOING DOWN ON
PLANET.

(X)

(X)

142 INT. TELEPRESENCE ROOM - DAY 142

Klingman, soaked with sweat, is on the verge of collapse and yet...she gestures victorious. McQueen looks to her, "congrats."

SHANE(O.S.) (CONT'D)
ABORT MISSION!...ABORT! ABORT!...

(X)

143 EXT. SPACE - DAY 143

The Hammerheads behave erratically as they turn tail and run.

144 INT. SHANE'S HAMMERHEAD - DAY 144

The Captain looks out her canopy as she retreats.

145 EXT. ERIS - SHANE'S POV - DAY 145

The ISSCV floats into the atmosphere like a sinking ship, enroute to changing history. Inside, Jimmie is about to become a hero.

146 INT. SHANE'S COCKPIT - DAY 146

As she sadly pauses to consider Jimmie's redemption...

147 INT. COMMAND CENTER - DAY 147

Radford is doing the same. His eyes well with tears which he would never let fall.

148 EXT. SPACE - DAY -CGI 148

In some disarray, the 58th head back to the Saratoga.

CUT TO:

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60A.

149 INT. CORRIDOR AND DOOR TO TELEPRESENCE ROOM - DAY

149 (X

CLOSE - Knuckles knock sharply on the door.

(CONTINUED)

149 CONTINUED:

149

WIDER - The hand belongs to Cooper. He waits for a beat, inclines his head to hear better... Nothing. He knocks again...then tries the door and steps inside.

150 INT. TELEPRESENCE ROOM - DAY

150 (X)

The machinery is gone. No sign of Klingman. Cooper stands in the empty room taking it in. His disappointment shows.

CUT TO:

151 INT. ORIENTATION ROOM - DAY - CLOSE - ROSS

151

ROSS

Five Eight it is still too early to tell whether this mission is a success. The bodies of those we sent on this mission cannot benefit from a burial at space. However their sacrifices will not go unrecognized. In their behalf, Captain Vansen will accept the Medal of Honor awarded posthumously. General Radford will read a eulogy fitting for this occasion.

(X)
(X)

McQueen holds the gallantry medals. He hands them to Ross as one by one they step forward to receive them.

RADFORD

(The poem is 'Stars' by Paul Zolbrod .)

Now in the sky. He thought. I will create all around her. The stars will be all over the sky. In the past. They all had names also directions so that nothing would go wrong wherever you were on this earth. It is still the same way that he made it.

DISSOLVE TO:

152 EXT. SPACE - THE STARS

152

RADFORD (V.O. CONTD.)

Now we will set our minds yes we will give thanks for all the Stars in the sky. This is the way it should be in our minds.

(CONTINUED)

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62.

152 CONTINUED:

152

The Saratoga, proud against the heavens, continues on it's celestial journey.

FADE OUT.

THE END