Episode # 111

Written by Paul Mullie
Cast

ONE
TWO
THREE
FOUR
FIVE
SIX
ANDROID
CAIN
COMMANDER TRUFFAULT *
CORPORATE GUY *
SCIENTIST
SERGEANT
SHIP CAPTAIN
TASH
VONS
WEXLER
Locations

INTERIORS

INT. SHIP

- AIRLOCK
- BRIDGE
- CORRIDOR
- CORRIDOR BY THE AIRLOCK
- CORRIDOR BY THE SECRET ROOM *
- INFIRMARY
- LADDER DOWN TO THE LOWER DECKS
- LOWER DECKS
  - CORRIDOR
- MESS
- SECRET ROOM
- STOREROOM
- UNDERBELLY *
- UTILITY ROOM
- VENT

INT. ND LAB

EXTERIORS

EXT. SHIP

- JUST OUTSIDE THE AIRLOCK
[PREVIOUSLY ON: Recapping the events of episode 10, as our crew accept the offer of a job from The Mikkei Combine, are forced to work with another group, and are eventually betrayed. The Android is taken down, most of the crew is held at gun point, and TWO gets blown out the airlock.]

INT. SHIP - MESS

Vons and Tash are covering ONE, THREE, FOUR, FIVE and SIX, all of whom have their hands taped behind their backs.

We replay the last moment of the previous episode, but now from the POV of everyone in the mess, who are watching TWO on a screen.

ONSCREEN

TWO is in the airlock, staring through the window at Wexler.

WEXLER (OVER COMM)
You know, it's too bad. We could've had some fun together.

TWO suddenly realizes what he's going to do -

The doors open and TWO gets blown out the airlock.

BACK TO SCENE

FIVE
(screams)
Noooo!!

Vons and Tash raise their guns, swinging them around to cover the whole group.

VONS
Everyone just settle down! Settle down now! Or she's not gonna be the only one.

Play this over all over our crew. Everyone is stunned, breathing hard, adrenaline pumping, but there's nothing they can do. FIVE starts to cry.
CONTINUED:

VONS (CONT'D)
Now we're all gonna take a walk
together, nice and slow. Move.

Vons steps out of the way of the door, and gestures for them
to move out. Reluctantly, the team files out the door.

INT. SHIP - UNDERBELLY

Cain is waiting for them by the open door of the secret room.
(NOTE: he has already moved the case containing the device
they stole in the previous episode - it sits off to one side
in the corridor). The others approach. FOUR and ONE are in
the lead, followed by FIVE and SIX, then THREE. Vons and
Tash march behind them, guns at the ready.

ONE and SIX are still in shock from what just happened.
FIVE's eyes are red from crying. FOUR keeps his stoic facade
and THREE is furious, but holding it in for the moment.

CAIN
(re: the room)
Everybody inside, let's go.

FOUR throws the briefest of glances at ONE, then makes a
move - three quick steps, then he jumps (still with his hands
tied behind his back) and kicks Cain in the face, dropping
him to knees. THREE quickly turns and knees Tash in the
gut, doubling her over.

Vons raises his gun to fire. Seeing this, SIX bumps FIVE to
push her out of the way just as Vons fires. The PULSE WAVE
(VFX) shoots down the corridor and hits FOUR, throwing him
hard against the wall.

Tash retaliates at THREE by hitting him in the side of head
with the butt of her pistol, staggering him.

VONS
Are we done?!

Everything is quiet again, the mini rebellion unsuccessful.

Cain looks at the blood pouring from his nose.

CAIN
Sonuvabitch broke my nose.

He aims his gun at FOUR.

(CONTINUED)
CAIN (CONT'D)
You're a dead man.

VONS
Cain, stand down.

But Cain still has his gun pointed at FOUR, his face twisted with anger, breathing hard.

VONS (CONT'D)
I said stand down!

Reluctantly, Cain backs off.

VONS (CONT'D)
Everyone in the vault, now.

FOUR and THREE pick themselves up, and they all file into the room.

CAIN
Make yourselves comfortable. You're gonna be here a while.

And with that, he closes the door, sealing them in.

END OF TEASE
INT. SHIP - SECRET ROOM

ONE, THREE, FOUR, FIVE and SIX are all locked in the secret room. ONE is still dazed and shell-shocked. SIX looks around the room, still full of random equipment.

SIX
We need to find something to cut us free.

FIVE
I have a knife. In my boot.

She puts her foot up on a crate. Everyone looks at her, surprised.

FIVE (CONT'D)
They never frisked me. Guess sometimes it pays not to be taken seriously.

SIX
Since when do you carry a knife?

FIVE
Really?

SIX concedes the point, turns to lift the knife out of her boot. Then they stand, back to back as he works on cutting her bonds.

FOUR
It's not going to do us much good as long as we're locked in here.

SIX succeeds in cutting FIVE free. She turns and takes the knife from him so she can return the favor.

ONE is still shell-shocked.

ONE
I can't believe she's gone.

FIVE
He didn't have to kill her. We gave him the code. Why would he do that?

(CONTINUED)
CONTINUED:

SIX
Guy like that thinks he has to send a message so people will take him seriously. To keep us from messing with him.

THREE
Well he made a mistake, 'cause I'm gonna do a lot worse than that.

They look over at THREE, who has been uncharacteristically quiet. He stands off to one side, staring at nothing in particular.

THREE (CONT'D)
When we get out of here, I'm gonna kill him.

INT. SHIP - BRIDGE

Wexler is on the bridge, checking some data on one of the screens. Vons, Tash, and Cain enter. Cain has rolled up gauze stuffed in each nostril.

WEXLER
I just signaled our friends at Volkov-Rusi. They have our position; they'll be here in two hours. Once we've offloaded the device we'll head for the nearest G.A. outpost.

He notices Cain's face.

WEXLER (CONT'D)
What happened to you?

VONS
Ishida gave him a little trouble.

WEXLER
Well you can get revenge when you're cashing your share of the bounty on his head. Not before, understand?

Cain doesn't like it, but finally grunts -

CAIN
Fine.
CONTINUED:

WEXLER

Now, there's just one other thing...

INT. SHIP - SECRET ROOM

FIVE rummages through one of the open boxes as ONE looks on, finally pulling himself out of his quiet misery.

ONE

Anything useful?

She drops it back in the box where it came from.

FIVE

Nothing that's gonna get us through that door.

THREE rattles the locked lid of a crate.

THREE

Half these crates are still locked. When this is over I'm bringing a blow torch down here and cutting every one of these open.

Suddenly, the door opens. Tash, Vons and Cain are there, guns at the ready.

VONS

Back away.

Everyone backs up while the three of them enter.

VONS (CONT'D)

You managed to cut yourselves free, congratulations.

TASH

Yeah, now you can scratch yourselves while you wait for us to hand you over to the G.A.

VONS

Corso, you're coming with us.

It takes ONE a moment to realize Vons is talking to him.

ONE

Oh, right. That's me.

(CONTINUED)
CONTINUED:

FIVE
What are you going to do with him?

VONS
Just a few friendly questions.

Vons smiles.

INT. SHIP - MESS

ONE is now taped to a chair in mess. Cain punches him in the face. ONE works his jaw.

ONE
Unhn. You haven't even asked me anything yet!

Wexler stands off to one side, watching.

WEXLER
Yeah, but I like to set the tone right off the top.

He nods at Cain, who punches ONE again. Then -

WEXLER (CONT'D)
Now, you remember a small-time crook who used to operate out of the Adara sector, calls himself Danny Bones?

ONE
If I say no, are you gonna hit me again?

WEXLER
I just want you to tell me the truth.

ONE
Then no, I don't remember.

On cue, Cain punches him a third time.

WEXLER
The thing is, he remembers you. He said you were a big talker, especially when you had a few drinks.

(MORE)

(CONTINUED)
WEXLER (CONT'D)
In particular, he remembers one night when the two of you got really drunk, and you told him a very interesting story.

Wexler circles around behind ONE as he talks.

WEXLER (CONT'D)
About a secret stash on some uninhabited moon, where you've been putting away loot from all your jobs. You said it was worth millions.

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

WEXLER
Really.

ONE
I usually just blow my money on booze and women.

Cain punches him again.

ONE (CONT'D)
I'm telling you the truth. I don't know anything about any secret stash.

WEXLER
So you're saying Danny Bones is a liar?

ONE
Maybe. Is he a friend of yours?

WEXLER
No.

ONE
Then yes, I'd say he's a liar.

Then, off their looks -

ONE (CONT'D)
Why don't we just cut to the chase? G.A. wants us for trial.

(MORE)
ONE (CONT'D)
Which means if you want the bounty, you have to keep us alive. You can't push this all the way and we both know it.

WEXLER
I could just cut your fingers off.

ONE
No. A couple of cuts and bruises is one thing, but you try to turn somebody in who's been maimed and disfigured, they're going to want an explanation.

CAIN
Smart guy. He's got an answer for everything.

ONE
I know the bounty on my head isn't millions, but it's still a tidy sum. You're not going to risk it on the off chance this story you heard might be true. It's not worth it.

CAIN
I'd say it's worth it just to shut you up.

WEXLER
No. He's right.

CAIN
Seriously? You're gonna let him back you down like that?

WEXLER
Did I say that? No. We're just gonna go about this another way.

ONE looks up at Wexler, wondering what he might mean by that.

INT. SHIP - SECRET ROOM

THREE is getting impatient, cooped up in the vault. He paces over to a case and tries to open it. It's locked.

(CONTINUED)
THREE
This is ridiculous. There has to be something here we can use.

He fiddles with the lock without success.

FIVE
I already told you. There's nothing.

THREE
So what are we supposed to do, just sit here? What about the vents? Can't you crawl out and find a way to open the door?

FIVE
There is no vent in this room. It's a sealed vault. That's the whole point.

SIX
So you might want to calm down, 'cause we've only got so much air.

In a violent fit, THREE throws the crate aside. He whirls on SIX.

THREE
Tell me to calm down again, see what it gets you!

FIVE
Please, can we not do this.

THREE
They blew her out into space! While we stood there and watched! And did nothing...

SIX
What were we supposed to do?

THREE
I don't know. Fight back, maybe. At least Four and I tried.

FOUR
Unsuccessfully.

THREE
So that means we should just give up?

(CONTINUED)
CONTINUED: (2)

FOUR
No, but at the moment we're in a position of severe disadvantage. The last thing we want to do is act on emotion.

THREE
Yeah, well, the whole Zen master thing doesn't work for me. I need to hit somebody.

SIX
You'll get yourself killed. And maybe the rest of us too.

At that moment, the door opens again. Cain, Vons and Tash are there, guns leveled. THREE is closest to the door.

CAIN
Back off.

But THREE does not back off. He exhales, his fists clenched, seemingly ready to make a move.

CAIN (CONT'D)
I said back off!

Everyone waits, not sure what THREE is going to do. Finally, reluctantly, he takes a step back.

SIX
What do you want?

CAIN
Your friend Corso needs a little company.

INT. SHIP - MESS

On ONE, still tied to a chair. Wexler steps in beside him.

WEXLER
You gave me the idea, Sport.

He pats ONE on the shoulder then steps behind him.

(CONTINUED)
WEXLER (CONT'D)
You're all worth money alive and relatively unharmed. All of you, except for her.

He points over at the door, just as Cain enters with FIVE.

Wexler steps out from behind ONE.

WEXLER (CONT'D)
There's no bounty on her head that I know of, so unlike the rest of you she's completely expendable.

He reaches into a pocket and pulls out a pair of vice-grip-type pliers.

WEXLER (CONT'D)
Now, should we get started?

A helpless ONE looks over at a terrified FIVE -

END OF ACT ONE
INT. SHIP - MESS

Cain is just finishing taping FIVE to a chair.

WEXLER
We'll start with one of her little fingers. I don't have anything sharp to cut it off cleanly, so I'll have to kind of twist it off, if that's okay.

ONE
She doesn't know anything, Wexler! Leave her out of this!

WEXLER
You know, I believe you, I do. But you're missing the point. She doesn't need to know anything. She just needs to feel pain.

ONE desperately tries to think of something he can say, some leverage he can use to get out of this.

ONE
What about Commander Truffault? How are you gonna explain this to her?

WEXLER
With any luck I'll never see Commander Truffault again.

ONE
So you're not just screwing us, you're screwing Mikkei as well. Who're you gonna sell the device to? Another corp? You get a better offer?

WEXLER
It's none of your business, and anyway we've kind of gotten off topic here.

ONE
I don't have a secret stash on a moon somewhere! I'm telling you the truth!

(CONTINUED)
CONTINUED:

WEXLER
Maybe, but I can't just take your word for it. See, I know your rep, but I'm starting to think it's all just a lot of talk. I think you'd rather do anything than watch me hurt this girl. I figure by the third finger I'll know for sure.

ONE
Come on. We both know you're not gonna do that. We're thieves, we're not animals.

Wexler looks at him for a moment, then leans in and whispers.

WEXLER
Well, there are other things Cain and I could do to her. Might even be more fun. Would you rather see that?

ONE closes his eyes, nauseated.

WEXLER
You're a sick sonuvabitch.

Suddenly, Wexler and Cain hear Tash over the comms.

TASH (OVER COMM)
Wexler, Cain, we've got a problem. You need to get to the bridge.

Wexler looks at ONE.

WEXLER
This isn't over.

They exit, closing the door behind them and leaving ONE and FIVE alone for a moment.

ONE
Don't suppose you still have that knife?

(CONTINUED)
CONTINUED: (2)

FIVE
SIX has it. I'm tied too tight anyway.

ONE struggles a bit, but can barely move.

ONE
Yeah.

(then)
I'm sorry about what happened to Two. I'm sorry you had to see that. I know she meant a lot to you.

FIVE
I don't think I was the only one.

ONE looks at her, then admits -

ONE
No. No you weren't.

INT. SHIP - BRIDGE

Wexler and Cain approach Tash and Vons, who stand by one of the consoles.

VONS
The ship was going through some kind of self-diagnostic when this came up.

Wexler looks at the monitor. ONSCREEN we see a flashing red ERROR MESSAGE regarding the FTL drive.

VONS (CONT'D)
Something to do with the FTL drive.

Wexler takes a seat.

WEXLER
Let me see.

He types in a command, and the screen suddenly scrolls through page after page of diagnostic data. He stares, trying to decipher it.

VONS
You understand all of that?

(CONTINUED)
CONTINUED:

WEXLER
'Course I do.
(then)
Well maybe not all of it.

CAIN
Great. If the FTL drive is offline we can't jump. If we can't jump we're screwed.

TASH
The Volkov-Rusi people will be here soon. Maybe they can help us.

CAIN
Or maybe they'll just take the device, keep our payment and leave us stranded. We can't trust them.

VONS
We could re-activate the Android.

WEXLER
Too dangerous.

TASH
What about the hostages? Maybe one of them can help.

OFF Wexler, considering...

INT. SHIP - MESS

ONE and FIVE still sit tied to their chairs, facing each other.

FIVE
You know, the Android once told me when all this caught up with us that I'd be the lucky one, because I wasn't one of the original crew. Kinda funny how it turned out to be the exact opposite.

ONE
I'll just tell them I'm not the real Jace Corso. That'll get them to back off.
FIVE
You'll never convince them.

ONE
I've got the DNA scan. I'll make them believe me.

FIVE
And what good would that do? Then you'd be expendable too.

ONE
They're not going to kill us both for no reason.

FIVE
You saw what they did to Two.

Beat - it hurts to be reminded. Then -

ONE
I'm not just going to sit here and let them hurt you.

FIVE
I'd rather that than you sacrifice yourself for no reason. Please, when they get back, just keep your mouth shut.

ONE
Can't do it. Sorry.

Beat.

ONE (CONT'D)
You know you may not be one of the original crew - technically I'm not either - but you're definitely one of the bravest people on this ship.

Despite everything, FIVE smiles. Then the door opens, and the smile drops. Wexler enters, and looks at her.

WEXLER
You're in luck, kid. You get a chance to prove you're not so expendable after all.
INT. SHIP - BRIDGE

ON the screen showing FTL diagnostics, then up to FIVE, who sits in the chair. Wexler and his cohorts all stand around her.

WEXLER
Well?

FIVE sits back.

FIVE
If I help you, and you get the drive back, what's to stop you from killing me?

WEXLER
You're looking at it all wrong. If you help us and we get the drive back, it shows you might just be useful enough to keep around. If you don't, I definitely WILL kill you.

FIVE exhales, realizing she has no choice. She types in a few commands, then another window comes up.

FIVE
Yeah, that's what I thought.

VONS
What is it?

FIVE
We've had this problem before. One of the forward couplings has disengaged because it's detecting the possibility of a fatal overload.

WEXLER
Can we fix it?

FIVE
A real fix would take a week in dry-dock, but we can make it work like we did last time. Only thing is, someone has to go outside.

The others exchange looks, unsure.

(CONTINUED)
CONTINUED:

FIVE (CONT'D)
I'm not lying. Last time we sent the Android.

VONS
I'll do it. Just tell me what I need to know.

INT. SHIP - SECRET ROOM

FOUR has lined up a couple of crates against a wall and laid down on them. His eyes are closed, his breathing even. THREE comes over and looks at him.

THREE
Seriously, how can he be sleeping at a time like this?

SIX shrugs.

SIX
He's conserving oxygen. You should be happy. There's only so much in here.

THREE walks away from FOUR, shaking his head.

SIX (CONT'D)
There's nothing else we can do right now anyway. To him, it's an efficient use of time.

THREE
Sure, if you're a robot.

SIX
He feels things same as you. He just doesn't show it.

THREE goes back to pacing. There clearly won't be any sleep for him anytime soon.

SIX (CONT'D)
What happened to Two, it hit you pretty hard.

THREE
Just took me off guard. I really didn't think he'd do it.

(CONTINUED)
SIX
Five told me there was something between the two of you.

THREE throws him a look. SIX shrugs.

SIX (CONT'D)
It's a small ship.

THREE
It was only once. Didn't mean anything.

SIX
(not buying it)
Uh huh.

THREE
Before we went in those pods, there must have been times when we lost people.

SIX
Most likely. That's the life.

THREE
But if you believe half of what they say about us, I'm guessing we didn't let it slow us down. Ever.

SIX
Maybe we really are different this time around.

THREE
That's what she was hoping for, I think.

The door opens again. FOUR is instantly awake and alert.

Cain throws the battered and bruised ONE into the room, then immediately closes the door again.

THREE (CONT'D)
What did they want with you?

ONE
It's a long story.
SIX
Where's Five?

INT. SHIP - CORRIDOR BY THE AIRLOCK

Vons has put on a space suit. Tash checks the suit's functions as FIVE shows them a switch on the front of the suit. Wexler and Cain look on.

FIVE
This switch right here activates your mag boots. The coupling is located in a trench about fifty yards from the airlock.

TASH finishes up, looks at Vons.

TASH
You good?

VONS
Yeah.

FIVE hands him a spare component similar to the one we saw in episode three.

WEXLER
We'll monitor you from the bridge. You got this.

Tash kisses her fingertips, then touches them to Vons's visor. A little embarrassed, FIVE looks away.

Vons hits a button and opens the inner door of the airlock. He steps inside, then closes it again.

WEXLER (CONT'D)
Alright, let's go.

Cain ushers FIVE back down the corridor. Wexler and Tash hang back a bit. Tash eyes FIVE.

TASH
I hate kids.

WEXLER
Then you can kill her when we're done here.

(CONTINUED)
CONTINUED:

Tash gives a little smile, catching a look from FIVE who glances back at them before being escorted around a corner.

OFF a smiling Tash.

END OF ACT TWO
ACT THREE

INT. SHIP - BRIDGE

Wexler and Tash join Cain and FIVE on the bridge. Wexler contacts Vons -

WEXLER
Good to go.

INT. SHIP - AIRLOCK

Vons hits another button.

VONS
Okay, de-pressurizing.

The airlock begins to de-pressurize with a HISSING sound.

INT. SHIP - BRIDGE

The gang on the bridge hear -

VONS (OVER RADIO)
De-pressurization complete. I'm opening the outer door.

INT. SHIP - AIRLOCK

Vons presses a button, and opens the outer door. He reaches down, activates his mag boots, and then steps outside.

INT. SHIP - BRIDGE

The group watches a graphic that shows the upper portion of the ship, as Vons - represented by a small glowing dot - exits the ship.

VONS (OVER RADIO)
Okay, I'm outside. You know, I have to say -
EXT. SHIP - JUST OUTSIDE THE AIRLOCK

[PRODUCTION NOTE: the set here is an outer wall with the airlock inset, and a section of "floor" that mimics the metallic look of the ship's hull, surrounded by black or star-field].

ON Vons, tilting his head back to look up.

VONS
- It's pretty beautiful out here.

INT. SHIP - BRIDGE

Wexler, Cain, Tash, and FIVE.

WEXLER
You can write a poem about it later.
Let's just get the job done.

VONS (OVER RADIO)
Right. Understood.

EXT. SHIP - JUST OUTSIDE THE AIRLOCK

CLOSE ON Vons.

VONS
I can see the trench where the coupling is housed. It's directly ahead of me.

But he barely takes a step before -

INSERT - the section of hose that connects the back of the suit to the helmet is yanked off. We immediately hear HISSING as his suit begins to lose air.

VONS (CONT'D)
What the hell?

INT. SHIP - BRIDGE

Wexler, Tash, Cain and FIVE are all the bridge, listening over the radio.

(CONTINUED)
VONS (OVER RADIO)
I'm losing air pressure!

WEXLER
What are you talking about -

VONS (OVER RADIO)
My mag boots just deactivated!

Wexler, Tash and Cain are suddenly very concerned.

WEXLER
Can you identity where the breach is?

We hear only LABORED BREATHING. ONSCREEN, we see the air pressure in the suit dropping to zero. Then suddenly, the glowing dot in the graphic suddenly moves off the deck upwards.

TASH
He's off the ship!

WEXLER
Vons, can you hear me? Vons!

ONSCREEN, his heart rate is spiking. We can hear him begin to choke and gasp for air.

TASH
Do something!

But there's nothing Wexler can do.

WEXLER
It's too late.

ONSCREEN, the heart rate begins to drop quickly. Tash, Wexler and Cain can only look on as it drops to zero. The message appears "LIFE SIGNS NEGATIVE".

Beat. Everyone is stunned.

CAIN
What the hell just happened?!
CONTINUED: (2)

WEXLER
I don't know.

Suddenly, a beeping from the console. Wexler looks down.

WEXLER (CONT'D)
This is impossible.

TASH
What?

WEXLER
Someone's pressurizing the airlock.

Tash turns to Cain.

TASH
Are you sure the prisoners are secure?

CAIN
I'm positive.

Wexler points to another screen showing the (verbal) status of the vault door.

WEXLER
I've got the door monitored from here. It's been locked the whole time.

INT. SHIP - AIRLOCK

The airlock is pressurizing. We find TWO, leaning against the wall in a corner, tense, shaking, making strange, guttural sounds. REVEAL - her skin has a bluish-metallic tinge to it and her eyes have filmed over. As we watch, her skin and eyes slowly go back to normal. (VFX)

She takes several big inhales of air. And then she promptly collapses to the floor, passed out.

INT. SHIP - BRIDGE

Tash looks over at FIVE.

TASH
Who else is on this ship?
CONTINUED:

FIVE shakes her head.

FIVE
No one.

TASH
She's lying.

WEXLER
(to Tash)
Take her and put her with the others.
(then, to Cain)
You get down there and check the airlock.

Tash and Cain exchange looks, both rattled by the sudden turn of events.

WEXLER (CONT'D)
Now!

They head out, leaving Wexler to stew.

INT. SHIP - CORRIDOR

PICK UP FIVE and Tash as they round a corner. Tash holds up.

TASH
That's far enough. You and I are gonna have a little talk.

Tash steps up to her, gun leveled, her face full of anger and menace.

INT. SHIP - CORRIDOR BY THE AIRLOCK

Cain cautiously approaches the airlock, weapon at the ready. He steps up, and opens the inner door to find -

- The airlock is empty.

INT. SHIP - CORRIDOR

Tash gets in FIVE's face.

(CONTINUED)
TASH

You sent Vons out there.

FIVE

He volunteered. I was just trying to help.

Tash shakes her head.

TASH

No. The whole thing was your idea. What did you do? What happened to him?!

FIVE

I don't know. I didn't do anything.

TASH

Lying little bitch.

She slaps FIVE hard across the face.

Suddenly, out of nowhere, TWO appears. She takes a running jump at Tash, knocking the gun from her hand, and the two of them go sprawling.

TWO gets in a couple of punches before Tash manages to fling her off.

TASH (CONT'D)

You're supposed to be dead.

TWO

Sorry to disappoint.

And they're at it again, trading vicious blows and kicks. FIVE, for her part, can only watch, barely able to comprehend what's happening.

Finally, TWO manages to get the better of Tash, getting on top and wrapping her hands around Tash's neck with a vice-like grip that Tash, already weakened, cannot break. TWO squeezes. Tash struggles. Her eyes go wide, and then finally, she stops.

Breathing hard, TWO gets up and looks over at FIVE. Without saying anything, FIVE runs over and hugs her. TWO hugs her back.

(continues)
CONTINUED: (2)

FIVE
I thought you were gone.

TWO
So did I.

FIVE
What happened?

TWO
When I figure it out, I'll tell you. Where are the others?

FIVE
They're still in the vault. Wexler's on the bridge and Cain went down to the airlock.

TWO
Alright, let's go.

They head out, TWO pausing to pick up Tash's weapon. They leave Tash lying there, lifeless.

INT. SHIP - SECRET ROOM

BACK with ONE, THREE, FOUR and SIX. ONE is nursing his wounds.

THREE cocks his head.

THREE
You guys hear something?

Everyone listens for a beat, but all is quiet.

INT. SHIP - UNDERBELLY

TWO bangs on the big vault door with her fist while FIVE tries the control panel. BANG-BANG-BANG.

TWO
Guys!

BANG-BANG. No response.

(CONTINUED)
CONTINUED:

TWO (CONT'D)
Door's too thick. How much air you think they have left in there?

FIVE
I don't know. Not much.
(then, re: the controls)
They changed the code.

TWO
I'll get it from Wexler one way or the other. In the meantime, I want you to get in the vents, find a hiding place and stay there.

Then, before FIVE can protest -

TWO (CONT'D)
And it's not a discussion. Now go.

FIVE nods, heads off one way, TWO goes the other.

INT. SHIP - CORRIDOR

Cain finds Tash's body. He approaches, then kneels down and checks for a pulse. He keys his radio.

CAIN
Wexler, you're not gonna believe this.

INT. SHIP - BRIDGE

Wexler listens in from the bridge.

CAIN (OVER RADIO)
Tash is dead.

WEXLER
What the hell are you talking about? You trying to tell me that little girl killed her?

INTERCUT

CAIN
I don't know what happened, but she ain't just taking a nap.

(CONTINUED)
CONTINUED:

Wexler exhales, increasingly frustrated. Then -

WEXLER
Find that little bitch, and when you do, don't stop to chat, just put one in her brain. You understand me?

CAIN
Roger that.

Suddenly, a beeping from the console. Wexler hits a button.

SHIP CAPTAIN (OVER RADIO)
This is the VRCS Dimitriev. We have a shuttle inbound off your port side. Do you have the device?

Wexler stabs a button on the console to respond.

WEXLER
We got it. But we've also got a little situation.

INT. SHIP - CORRIDOR

TWO is making her way down the corridor when she hears an O.S. RUMBILING, and then a THUNK. She knows exactly what it is - the sound of a shuttle docking.

INT. SHIP - AIRLOCK

The inner airlock door opens and six armored Volkov-Rusi Corporation soldiers emerge. A SERGEANT, the leader of the group tells the others.

SERGEANT
Two teams, fan out.

The six men split into two teams of three, and move off.

INT. SHIP - CORRIDOR

Pick up one of the teams as they make their way through the ship, weapons at the ready, searching.
37  INT. SHIP - VENT

POV from behind the grate of a vent, as the soldiers go by.

REVEAL FIVE, watching and knowing that things just got a hell of lot worse.

END OF ACT THREE
ACT FOUR

INT. SHIP - SECRET ROOM

ONE stands, a little woozy.

ONE
Is anyone else getting a little light-headed?

SIX
The air's getting thin.

ONE
We have to come up with a plan now, while we can still think straight.

He looks at the others. No one says anything.

ONE (CONT'D)
Don't everyone talk at once. We're supposed to be good at this sort of thing.

THREE
Some of us, anyway.

ONE
Hey, I'm in this as much as you.

FOUR
Not really.

ONE looks over at him, not sure what he's getting at.

ONE
What's that supposed to mean?

FOUR
If they turn us in, sooner or later the authorities will realize you're not the real Jace Corso, and they will set you free.

SIX
He's got a point. We got nothing to lose, but you sure as hell do. When we make our move, you should just get down and stay down.

(CONTINUED)
38 CONTINUED:

ONE
You really think I'd do that?

No one answers, but their silence is telling.

ONE (CONT'D)
Guys, we're past the point of every man for himself. If we go down fighting, we do it together.

39 INT. SHIP - CORRIDOR

TWO peers around a corner, then quickly ducks back as three of the Volkov-Rusi soldiers march through a T-intersection off to her right. As soon as they're gone, she continues straight ahead, paralleling their course.

40 INT. SHIP - SECRET ROOM

ONE, light-headed and probably suffering from a concussion, is just getting warmed up. He's starting to appear, for all intents and purposes, like he's drunk.

ONE
Look, I know we've had our differences. Some of us more than others.

He throws a look to THREE.

ONE (CONT'D)
But that's not important right now. The Android's down, Two's dead, and they've got Five. That girl's out there all by herself, helpless.

41 INT. SHIP - UTILITY ROOM

FIVE emerges from the vent into the small space where she found the dead boy in episode 3. She goes over to a pile of gak and pulls a small box out of hiding. She opens it, reaches inside, and pulls out the gun that she found and left there.
INT. SHIP - SECRET ROOM

ONE is on a roll.

ONE
It's up to us. No one else is going to do this for us.

INT. SHIP - CORRIDOR

The soldiers turn a corner only to see TWO suddenly appear ahead of them. They raise their guns but she fires first, emptying the clip of Tash's handgun, hitting each soldier a couple of times, center mass. They don't go down, because their armor protects them, but they are stunned momentarily, which gives TWO her chance.

She drops the gun and charges. She takes a running kick at the first soldier, knocking him back. Then she turns and draws a knife from a sheath on the belt of the second soldier and stabs him on the exposed side of his rib cage. He goes down.

INT. SHIP - SECRET ROOM

ONE keeps going.

ONE
When they come through that door I say we take 'em down and we take 'em down hard. We show 'em what the men of the Raza are made of.

INT. SHIP - CORRIDOR

The third soldier swings his rifle around to fire but TWO blocks it and knees him in the groin. Then she pushes the rifle barrel back into his face, smashing him on the nose.

The first soldier recovers and jumps her from behind. She throws him off and kicks him in the face.

INT. SHIP - SECRET ROOM

ONE finally finishes up.

(CONTINUED)
CONTINUED:

ONE

We couldn't save Two. But at least we can make the bastards pay.

THREE, also light-headed from the lack of oxygen, pipes up -

THREE

Damn right!

INT. SHIP - CORRIDOR

The two remaining soldiers do their best to ward off TWO's blows, but she's a whirlwind of fury now, punching, kicking, stabbing and slashing. The second soldier goes down. A few more hits, then a final slash at the throat from behind, and the third soldier drops.

TWO stands there, breathing hard.

INT. SHIP - SECRET ROOM

Having finished his concussion and oxygen-deprivation fueled speech, ONE tries to take a step, finds himself suddenly very off balance, and nearly falls.

ONE

Whoa...

SIX

Easy there. Maybe you better sit down for a minute.

ONE

Yeah. Just for a minute.

He takes a seat on a crate. SIX gives him a pat on the shoulder.

SIX

Good speech, though. Even if it was mostly the hypoxia talking.

INT. SHIP - BRIDGE

Wexler gets on the comm.
CONTINUED:

WEXLER
I can hear gunfire. What the hell's going on down there?

After a moment, we hear the voice of the Sergeant.

SERGEANT (OVER RADIO)
We've got men down. We're in pursuit.

This is not what Wexler wanted to here.

WEXLER
Sonuvabitch...

He stabs the comm again.

WEXLER (CONT'D)
Cain, where are you?

No response.

WEXLER (CONT'D)
Cain, report!

Nothing.

INT. SHIP - SECRET ROOM

THREE sits down beside ONE. The lack of oxygen is really starting to show. Both are beginning to slur their words.

THREE
Listen, I want you to know I understand.

ONE
I appreciate that, thanks. Wait, what are we talking about?

THREE
You want revenge. For what they did to her. So do I. Turns out we're not so different after all.

ONE
Well, I don't know...

(CONTINUED)
CONTINUED:

THREE
I used to think you didn't have it in you, but now I think you've just never been in this position before. You never hated someone so much you wanted to kill them.

ONE regards THREE for a moment, then looks away.

ONE
I wouldn't be so sure about that.

THREE looks at him, not entirely sure what he means by that.

INT. SHIP - LOWER DECKS

TWO climbs down a ladder and drops to the floor in one of the "lower decks" areas of the ship, identifiable by the darker lighting, the exposed pipes, cables and ducts, etc.

She looks up at a stack of barrels.

INT. SHIP - LADDER DOWN TO THE LOWER DECKS

The three remaining Volkov-Rusi soldiers climb down the ladder and look around, guns at the ready. They hear a CREAK, throw a look up at -

THEIR POV of the stack of enormous barrels teetering over and coming down on them, BLACKING OUT the scene.

INT. SHIP - LOWER DECKS - CORRIDOR

TWO, now carrying one of the soldiers' weapons, makes her way through the lower decks, checking to see that no one is following her.

She comes to a T-intersection. She looks one way, then the other, and then decides to go right. Wrong choice. Cain steps out from cover behind her, gun raised.

CAIN
That's far enough.

TWO freezes.

(CONTINUED)
CAIN (CONT'D)
Drop the weapon.

TWO hesitates.

CAIN (CONT'D)
Drop it!

She drops it.

CAIN (CONT'D)
Turn around.

She turns.

CAIN (CONT'D)
Never seen anyone survive getting spaced before. That's quite a trick.

He slowly advances on her.

CAIN (CONT'D)
You think you can survive a bullet between the eyes?

TWO's looks around, desperate for a way out of this, but there's nothing.

CAIN (CONT'D)
I say we try it, and find out.

END OF ACT FOUR
ACT FIVE

54  INT. SHIP - LOWER DECKS - CORRIDOR
Cain is about to shoot TWO.

CAIN
This is for Vons and Tash.

BANG! A glancing shot hits Cain on the left arm. He whirls around to reveal -
- FIVE, standing behind him, gun aimed. Cain raises his gun to shoot back.

TWO
No!

But FIVE is up to the task. She shoots first, and this time, she hits him where it counts - BANG BANG BANG - three shots to the chest. Cain staggers, then falls.

FIVE looks over at TWO.

FIVE
Are you alright?

TWO
I'm fine. Are you?

FIVE
Yeah. Sorry, I know I'm supposed to be hiding right now.

TWO
I'm not going to complain.

55  INT. SHIP - BRIDGE

Wexler is waiting impatiently for an update. Finally fed up, he keys the ship's comm.

WEXLER
Cain, goddamnit what's going on down there?

No response.

(CONTINUED)
Continued:

Wexler (cont'd)
Sergeant, report! Anybody!

Nothing. Wexler can't believe it. Panic is setting in.
Suddenly -

Ship Captain (over radio)
This is the Dimitriev. Wexler, what the hell is happening on that ship? Why aren't my men responding?

Wexler
I don't know. I think...some of them might be down.

Ship Captain (over radio)
Is this some kind of double cross?

Wexler
No, we're just having a little issue with the crew of the Raza.

Ship Captain (over radio)
You were supposed to have them locked down.

Wexler
I know. Don't worry. I can handle it.

Two (o.s.)
You sure about that?

Wexler turns to see Two and Five enter the bridge. Two has Five's gun aimed at him.

Wexler
No...no, it's impossible. I killed you.

Two
You screwed that up like everything else.

Ship Captain (over radio)
Wexler, what's going on? Who is that?

(continued)
CONTINUED: (2)

TWO
This is Portia Lin, commander of the Raza. We've re-taken the ship. So if you want that device, you're gonna have to go through us to get it. What's it gonna be?

Beat. Beat. Then -

- A BEEPING from one of the consoles. FIVE checks the screen.

FIVE
Guess they weren't looking for a fight. They just jumped to FTL.

WEXLER
(under his breath)
Shit.

TWO
Well now, all alone.

Wexler takes a moment to think, then -

WEXLER
You're gonna let me go.

TWO
Am I?

WEXLER
That's right. You're gonna fly me to the nearest station, and once I'm safely off the ship I'll radio back the code for the vault. It's either that, or I let them suffocate.

TWO
I've got a better idea.

INT. SHIP - AIRLOCK/CORRIDOR BY THE AIRLOCK

Wexler is shoved into the airlock. He turns back to see TWO close the door on him. INTERCUT between both sides of the door.

TWO
Seems like we've come full circle, doesn't it?

(CONTINUED)
CONTINUED:

**WEXLER**

You can threaten me all you want but we both know you can't kill me. Without the code your friends are dead.

**TWO**

You're forgetting you're not the only one around here who can open doors.

**WEXLER**

What, the girl? You kidding me?

INT. SHIP - UNDERBELLY

FIVE has plugged a jerry-rigged electronic code-breaking box into the door controls, and is working away. She hears TWO and Wexler over her radio.

**TWO (OVER RADIO)**

She's my insurance policy. In case you decide to be difficult.

INT. SHIP - AIRLOCK/CORRIDOR BY THE AIRLOCK

BACK to TWO and Wexler.

**WEXLER**

She'll never crack that vault.

**TWO**

You sure you want to take that chance? Because if she opens the door before you give me the code, you're going to regret it.

Wexler considers, but says nothing.

**TWO (CONT'D)**

I don't have to kill you quickly.

She hits a couple of buttons, and we begin to hear the HISS of atmosphere escaping the airlock.

**WEXLER**

If I give you the code you'll just blow me out anyway.

(CONTINUED)
CONTINUED:

TWO
Why? Because that's what you did to me? I'm not like you, Wexler. You give me the code, I'll let you out.

Beat. The HISSING continues. Wexler is sweating. Finally -

WEXLER
Okay! Okay. I'll tell you.

She hits a button and the HISSING stops.

WEXLER (CONT'D)
It's 040-99XD-4. It was my serial number in prison.

TWO looks off, addressing FIVE over the radio.

TWO
You copy that?

INT. SHIP - UNDERBELLY/SECRET ROOM

FIVE acknowledges -

FIVE
Got it.

She types in the code, and the door opens, revealing THREE standing there, swaying unsteadily, holding some random piece of equipment as though to use it as a weapon. SIX and FOUR stand behind him, also looking woozy. ONE sits on a crate, unable to stand.

THREE
(barely able to speak)
Where are they? We're ready.

FIVE
It's okay, we took care of them. It's over.

The men all look at each other, more than a little confused.

THREE
What do you mean, we?
FIVE comes over the radio.

FIVE (OVER RADIO)
I got the door open. They're all pretty woozy, but I think they're going to be okay.

Wexler looks at TWO through the window.

WEXLER
There, I held up my end. Now it's your turn.

But TWO just folds her arms and stares at him.

WEXLER (CONT'D)
You said you were gonna let me out.

She makes no move to open the door. Wexler is starting to get nervous.

WEXLER (CONT'D)
Come on. Quit screwing around. You're not a cold blooded killer. You're not like me, remember?

She takes a beat, then -

TWO
After today, I don't know what I am.

She stabs a button, and the outer doors open, blowing Wexler out into space. TWO watches him go, impassive.

FIVE hands ONE a drink of water. THREE, FOUR and SIX are there as well.

ONE
How long till this headache goes away?

FIVE
Could be a while.

(CONTINUED)
THREE
What about Two? I didn't hallucinate that, right? She did get blown out that airlock.

FIVE looks at them, realizing this is going to be hard to explain -

FIVE
Yeah. She said she was pushed out toward the front of the ship, but managed to grab onto a raised section of the hull. She held on, waiting to die, and...she didn't.

The others all exchange looks. FIVE continues.

FIVE (CONT'D)
She pulled herself down into one of the trenches that house the forward couplings, and disengaged one of them so the ship wouldn't jump. Then she pushed herself back toward the airlock, and waited for them to open the door.

SIX
All that, without a space suit?

FIVE
Apparently.

Everyone chews on that for a moment, then -

THREE
What the hell is she?

INT. SHIP - INFIRMARY

The Android, now reactivated, is looking at the results of a scan onscreen.

ANDROID
As far as I can tell, you're an advanced bio-synthetic organism.

TWO sits on an examination table. She removes the bandage from her neck.

TWO
What does that mean?

(CONTINUED)
CONTINUED:

ANDROID
You weren't born - you were engineered.

TWO
Like you?

ANDROID
No, not like me. You have a heart, lungs, kidneys, fluids. But your constituent parts were manufactured separately, to exact specifications, and then assembled.

TWO reacts, hardly able to process what the Android is telling her.

ANDROID (CONT'D)
You also have a network of corrector nanites moving throughout your body, even more sophisticated than my own. They're designed to migrate quickly to any area of need.

TWO
Like when I was bitten. They killed the virus.

ANDROID
Correct. And healed the wound itself. I believe that when you were exposed to the extreme cold of space, the nanites migrated to your skin and joined together to form a protective shield. It couldn't have been more than a few microns thick, but it kept you alive. Very impressive.

TWO
You knew didn't you?

ANDROID
I had my suspicions.

TWO
But you didn't say anything.

ANDROID
You didn't ask.

(CONTINUED)
TWO looks down at her own hands.

TWO
I had no idea this technology even existed.

ANDROID
It doesn't, officially. And it's in contravention of all G.A. regulations concerning the manufacture of artificial persons. If the authorities were to learn of your existence, it is likely you would be hunted down and destroyed.

Off TWO -

END OF ACT FIVE
INT. SHIP - CORRIDOR

PICK UP ONE, THREE, FOUR and SIX coming around a corner, pushing the box containing the device.

ONE
So what do we do with this thing?

THREE
We complete delivery and get paid, what else?

SIX
Can I just say one thing? Whatever this is, three corporations were willing to kill for it. I'm starting to think it might be something very, very dangerous.

FOUR
All the more reason to get it off the ship.

ONE
Maybe we should ask Two what she thinks.

There's an uncomfortable silence. ONE looks at them.

ONE (CONT'D)
What, we're not gonna trust her now? Because she's not who we thought she was? Welcome to the goddamn club.

OFF the others, realizing he's right.

VFX - SPACE

The Raza orbits a planet.

INT. ND LAB

A space not unlike the lab in the previous episode. A SCIENTIST in a lab coat and goggles peers through a small glass window in one wall of the lab.

(CONTINUED)
CONTINUED:

SCIENTIST
The device is online, activating field, ten percent.

He types a command on a tablet. His POV through the glass. We see the device suspended in the middle of a large chamber (VFX MATTE). A pulse wave emanates out from the device and is absorbed by the walls of the chamber.

The scientist turns to one side. REVEAL a Mikkei CORPORATE GUY holding a briefcase, standing next to ONE and THREE. The scientist nods to the Corporate Guy, who then holds up the case and opens it. ONE and THREE check the contents. It's full of galactic currency.

CORPORATE GUY
Pleasure doing business with you.

He closes the case and hands it to ONE.

THREE
Likewise.

ONE and THREE turn and exit.

INT. SHIP - BRIDGE

TWO and the Android are on the bridge. The Android looks up from one of the screens.

ANDROID
This is interesting. We're getting some unusual readings from the planet's surface.

INT. ND LAB

The Scientist's POV again as another pulse wave emanates from the device, this time slamming against the walls of the chamber and making the whole building shake.

CORPORATE GUY
What the hell was that?

SCIENTIST
The field's become unstable.

(CONTINUED)
CONTINUED:

CORPORATE GUY
Shut it down.

The Scientist types in another command, then looks up, horrified.

SCIENTIST
Oh my god...

VFX - SPACE
The Raza in orbit. Below, on the surface of the planet, a piercing bright light begins to emanate.

INT. SHIP - BRIDGE
A BEEPING from the console.

ANDROID
The planet's gravitational field is fluctuating wildly. We need to leave, immediately.

TWO
Marauder, what's your position?

VFX - SPACE
The Marauder rises up into the underside of the ship.

SIX (OVER RADIO)
We're just docking now.

The Marauder docks, and the bay doors begin to close.

INT. SHIP - BRIDGE
TWO looks at the Android.

TWO
Can we jump?

ANDROID
The field variance is making nav calculations impossible.

(CONTINUED)
CONTINUED:

TWO
Maximum sublight, now!

VFX - SPACE

The sublight engines glow, and the Raza streaks away from camera.

INT. SHIP - BRIDGE

The Android reports.

ANDROID
The planet is breaking up.

TWO
Divert all available power to the engines!

INT. SHIP - CORRIDOR

ONE, THREE, FOUR and SIX are making their way down a corridor (THREE still carries the briefcase). The ship begins to shake, as they hear the SOUND of the sublight ENGINE THRUMMING at maximum power. Then the lights go out, leaving them in emergency lighting only. They have to steady themselves as the shaking gets worse.

THREE
What the hell's going on?

VFX - SPACE

The Raza rockets past camera, while behind it, a scene of utter devastation unfolds. The light is blinding now, and the rays emanating from it are blasting bigger and bigger chunks off the planet's surface. Finally, the planet breaks apart and explodes, sending debris flying off in all directions. And then, as quickly as it can, the light collapses in on itself and disappears.

INT. SHIP - BRIDGE

The Android reports.

(CONTINUED)
We're clear of the field. I'm dialing back the engines.

The shaking stops.

The planet has been destroyed.

TWO looks at her, utterly shocked.

Two
What have we done?

FADE OUT.

END OF SHOW