SOJOURN

Pilot & Episode 3

By

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TEASER

FADE IN:

INT. LORELEI'S ROOM - DAY

CLOSE ON A PAIR OF EYES --

Green, gleaming, staring at something. A whisper of WHITE, SILKY material floats down between us and the eyes --

-- and we're looking in a FULL-LENGTH MIRROR as a 12-year-old girl lowers her arms, inspecting herself in her party dress. The girl in the mirror is

CHRISTA VALIS

precocious and wise beyond her years, caught in that twilight between childhood and the world of adults.

CHRISTA
It's not magic, you know.

LORELEI WRIGHT, 20, beautiful and magnetic, is also dressed up. She settles Christa's dress and pins up her hair.

LORELEI
Sure it is.

CHRISTA
A new dress isn't going to make the other kids suddenly like me. I'm still going to be Christa the weirdo.

LORELEI
You're not a weirdo.

CHRISTA
("right")
The girl who locked herself in the supply closet when the fire drill went off... not a weirdo.

She stares at Lorelei challengingly. Go on, refute that.

LORELEI
Fine. Then you're my weirdo friend, and I want you to put the other girls to shame.
(back to fixing her hair)
Also, I prefer "sensitive."

Christa laughs. Lorelei reaches into a cloisonne jewelry box for a hairpin. Christa picks up the box.

CHRISTA
Pretty.
(looks inside)
What's this?

She holds up an ANTIQUE BRASS DIAL.

LORELEI
Let's call it a souvenir someone gave me.

CHRISTA
(teasing)
Is it from your boyfriend?

LORELEI
He's no boy.

Lorelei's mother, MARILYN WRIGHT (50s, uptight and status conscious), peeks her head in through the door.

MARILYN
My, don't you ladies look wonderful.
(re: her dress, open in the back)
Lorelei, can you help me with these buttons? And I can't decide which shoes...

Lorelei sighs.

LORELEI
Back in a few. Practice those Lindy Hop steps I showed you.

Lorelei follows her mother out. Alone, Christa's gaze drifts to the jewelry box. She picks up the odd brass dial, admiring it.

INT. JOGGING TRACK - DAY

CAPTAIN WILLIAM DENNINGER (50, a born leader, think Sean Bean), jogs on an oval track, working up a sweat. Alongside the track we see PEOPLE working out with kettleballs, rings, etc. There's an old school YMCA-vibe.

DENNINGER
So, the new maintenance tunnel? That's up and running?

Jogging alongside is EXECUTIVE OFFICER OREN GAULT (30s, confident and capable).

GAULT
I thought we weren't going to talk about work on these runs.

DENNINGER
I'm the captain. I get to change the rules.

GAULT
(shrugs)
New tunnel's complete.

DENNINGER
And you'd call it a success?

GAULT
The air quality in Section Five's passing inspection again.

DENNINGER
And yet, nowhere in your report was there a mention of Councilman Rose.

A deep sigh from Gault. Is that what this is about?

GAULT
We needed him to vacate his quarters for two days. He was recalcitrant. I thought turning his thermostat to 90 would be a good way to encourage him.

DENNINGER
I want you to apologize to him.

Gault stops running. Denninger walks back to him.

DENNINGER (CONT'D)
Think of it as a necessary, unpleasant task. Like cleaning out the toilet recyclers.

GAULT
Why should I apologize? I was doing my job.

DENNINGER
And now I'm doing mine. At least half my job is political, Oren.

GAULT
I couldn't stand that.

DENNINGER
Learn to. You'll find the higher you rise, the more compromises you have to make.

Denninger starts to run again, and Gault falls in beside him.

DENNINGER (CONT'D)
And find someone else to take the midwatch. I want you visible tonight -- the crew should see the XO on an important occasion like this.

Off Gault, not pleased...

INT. GRAND HALL - DAY

SEVERAL STEWARDESSES stand on chairs hanging a BANNER across the hall that reads "LAUNCH DAY 49". The Ships Steward, VIONDRA DENNINGER (30s), beautiful and manipulative (think Trisha Helfer), keeps a watchful eye on them.

VIONDRA
Keep it in line with the others.

Viondra's at eye-line with their legs.

VIONDRA (CONT'D)
Jackie, the seams of your stockings are a disgrace.

JACKIE, a stunning blonde with long legs, quickly bends to line up the seams of her hose; as she does an OFFICER walking by succumbs to temptation and gives her a playful SLAP ON THE REAR. Startled, Jackie jumps. Then she gives a practiced smile. She's not offended, it doesn't even occur to her -- this is a different world.

PRESLEY

(17, cute and curvaceous) watches from across the room. She turns to her friend NORA BRYCE (17, smart and prettier than she realizes) as they assemble table centerpieces.

PRESLEY
Don't you love their uniforms, Nora? They always looks so perfect. I'm thinking about apprenticing.

NORA
If spending six weeks learning to put on lipstick and talk in a breathy whisper is your dream.

Nora places the decorations on a table when she hears --

JAMES
You seen Lorelei?

She looks up to see JAMES TOBACK (18, rebellious and moody, covering up a vulnerable romantic side — think Robert Pattinson). Nora shakes her head, tongue-tied and flustered.

JAMES (CONT'D)
She said she'd be here.

As James turns to go, Nora finds her voice.

NORA
Are you coming to the celebration tonight?

He turns back.

JAMES
Why? To toast the glorious tin-can? I don't think so.

Nora watches after him longingly when --

PRESLEY
Try not to drool on the decorations, Nora.

Nora quickly averts her eyes, caught.

INT. THE HOLD, STOCKYARDS - DAY

An underground speakeasy serving illegally brewed pure grain alcohol ("PGA"), hidden in a loft above the animal pens.

STOCKYARD MASTER STOKES (40s, imposing) sits at a table, several hangers-on around him. Lorelei walks up. Stokes gestures, and the other men leave. Lorelei sits down.

Stokes's eyes light up when he looks at her. She's more class than he could ever hope to have, and if all goes well, she'll be spreading her legs for him tonight.

STOKES
(to Nixon the barkeep)
The bordeaux!

LORELEI
What's 'bordeaux'?

STOKES
Wine. From Earth. Twenty-five bottles on this ship; after tonight, there'll be twenty-four.

As Nixon hurries over and pours --

LORELEI
(examines glass)
They talk about wine a lot.

STOKES
Who does?

LORELEI
Books.

STOKES
Ah.
(no idea what to say to that)
Bottoms up.

LORELEI
(drinks; moves on)
You have what I came for?

He slides an object wrapped in butcher paper to Lorelei. She takes it and stands.

STOKES
I'll be in my cabin at eighteen hundred.

LORELEI
Your cabin off the slaughter-stalls. Enticing.

She starts to leave; Stokes grabs her arm.

STOKES
That's funny to you? We had an understanding!

Lorelei leans in close, whispers in his ear --

LORELEI
It's not funny Stokes. It's sad.

She plants a condescending kiss on his cheek and heads off. He watches her go, his hands fists.

Nixon clears the glasses.

NIXON
I've seen you knock men out for looking at you. What makes her special?

Stokes locks eyes with him. He takes the glasses off the tray. Drops them and they shatter on the floor.

STOKES
Clean that up.

Off Nixon bending to pick-up the shards of glass.

INT. PARTY, GRAND HALL - NIGHT

A formal-dress party in full-swing, complete with band and open bar. The tone of the soiree is akin to New Year's.

Attractive MEN and WOMEN, decked out in fitted suits and shift dresses, sip cocktails. CHILDREN weave in and out, playing as their parents socialize.

Lorelei is talking with her older sister EMILY VANDERHAUS (28, warm and intuitive with an effortless beauty, think Jessica Chastain).

Emily notices Gault crossing to the bar. Lorelei notices her noticing.

EMILY
Excuse me. I could use a refill.

Emily heads for the bar. Gault hands her a glass. Their eyes meet, a silent exchange. Kiddingly:

GAULT
Mrs. Vanderhaus, are you alone this evening?

Lorelei steps up behind her -- she followed her sister.

LORELEI
(meaningful)
It seems her husband was assigned the midwatch. Suddenly.

EMILY
(responding to her tone)
Lorelei --

GAULT
Captain's order -- not my idea. In fact, I'd say it's a shame your sister's unaccompanied when she looks so stunning tonight.

He glances toward Emily, speaks with a light gallantry -- a small, harmless flirtation between friends, it seems.

GAULT (CONT'D)
(teasing, to Lorelei)
You're stunning too, of course.

Lorelei rolls her eyes. She's unamused.

EMILY
Lorelei's not happy with me.
(sips her drink)
We both have issues with the other's taste in men.

The secrets of sisters. There's a story here, but Gault senses he's missing at least part of it.

Suddenly Lorelei leans over a corner of the bar and kisses Gault. He's taken by surprise. Lorelei turns to Emily.

LORELEI
I'm not feeling it.

She walks off. Gault stares after her, then turns back to Emily, wondering how to take this...

ACROSS THE ROOM

Viondra and Denninger enter, arm in arm, looking like the power couple they are.

DENNINGER
Looks like your latest recruit has an admirer.

Denninger points out the stewardess, Jackie, flirting with COUNCILMAN ROSE (50s). (As we will learn, Viondra runs the stewardesses like a stable of geishas. Nothing as crude as outright prostitution -- a much more socially palatable arrangement, more like Playboy Bunnies. Many people aren't even aware of it.)

VIONDRA
Maybe he likes her personality.
(she waves)
Councilman Rose. You're looking dapper.

COUNCILMAN ROSE
(turns on the charm)
And you are an absolute vision.
(turns to Denninger)
Captain, a word with you if I may.

Rose and Denninger move aside.

COUNCILMAN ROSE (CONT'D)
It saddens me when I see a man unsuited for his position exercising power over his betters.

Denninger is smooth, putting on a light tone.

DENNINGER
I find myself hoping that it's my XO you're talking about.

Rose refuses to be jollied out of his mood.

COUNCILMAN ROSE
He's from the lower decks, I'm told. Perhaps his family never taught him manners. He bullies his way into my quarters, announces that I'll need to vacate --

DENNINGER
He didn't give you advance notice?

COUNCILMAN ROSE
That's not the point. Have you seen the temporary quarters? Ghastly. How could I be expected to stay there? And for two days!

DENNINGER
Well, it's funny you should bring up my first officer; he has something to say to <u>you</u>.

Denninger waves Gault over.

GAULT
Councilman Rose. I'm glad you're here.

COUNCILMAN ROSE
...Oh?

Now Gault is smooth, playing the role his duty calls for, without meaning a word of it.

GAULT
Yes, I've been wanting to apologize. It was clearly inappropriate to expect a man of your importance to give way to petty maintenance issues.

A beat. Rose isn't sure how to take this...

COUNCILMAN ROSE
(suspicious)
The heat in my quarters...

GAULT
A faulty feedback line. Regrettable. Thank you for the opportunity to make things right.
(nods politely)
Councilman. Captain.

As Gault walks away, Rose can't quite shake the idea he's been played. Still, Gault did apologize...

COUNCILMAN ROSE
Perhaps he's not a complete loss, Captain.

Denninger smiles, takes a drink. But Rose can't leave it alone. As he eyes Viondra appreciatively across the room...

COUNCILMAN ROSE (CONT'D)
Until now, I'd thought your wife was the only good choice you ever made.

Denninger's marriage is his weak spot. His relationship with Viondra is... complicated.

DENNINGER
Councilman Rose, you got your apology, now I suggest you shut your mouth and get another drink.

A beat. Rose stares -- yes, the captain is serious. Rose prudently leaves. Denninger takes another drink, watching him go.

A MUSIC CUE signals the beginning of the evening's program as the lights dim.

CHRISTA

weaves through the party-goers, searching for Lorelei. She pulls on a WOMAN'S elbow.

CHRISTA
Have you seen Lorelei?

The woman shakes her head. Faces are illuminated by flickering images.

ARCHIVAL FILM FOOTAGE of renowned rocket scientist DR. ABRAHAM ENZMANN (40s) is projected on a screen. He's addressing a joint session of Congress.

ABRAHAM ENZMANN
(film footage)
The time has come for mankind to take longer strides. We must see further down the line. We must aim for the stars.

Christa searches the well-groomed crowd as Dr. Enzmann unveils a model of a spacecraft that dwarfs a Saturn V rocket -- it's easily ten times the length and circumference.

ABRAHAM ENZMANN (CONT'D)
(film footage)
I give you... Sojourn.

Several VOICES from the crowd chime in, speaking along with the footage -- they've seen it many times.

ABRAHAM ENZMANN (O.C.) (CONT'D)
(film footage)
Imagine the greatest journey ever undertaken, completed by the grandchildren of the brave souls who embarked on this adventure.

Christa spots Nora huddled in a group of teenagers.

CHRISTA
Nora, where's Lorelei? She promised to teach me the Lindy Hop.

NORA
How do I know? Lorelei's always taking off somewhere.

Presley spikes their drinks from a concealed flask.

CHRISTA
You shouldn't be doing that.

Nora pulls Christa aside --

NORA
It's none of your business, Christa. Lorelei will probably be back by the time the band starts.

Nora goes back to her friends, ignoring her. Christa heads off, passing in front of the screen.

ABRAHAM ENZMANN
(film footage)
It's time to embrace mankind's destiny. To cross interstellar space on a century long voyage and colonize a new world. That mission begins today.

APPLAUSE breaks out in the congressional chamber. Amongst the faces, we recognize one man -- the hair, the wry smile. It's PRESIDENT JOHN F. KENNEDY. This film is decades old.

EXT. BOTANICAL GARDEN - NIGHT

A RUSTLING in the trees draws Christa's attention.

CHRISTA
Lorelei?

Christa follows a dirt path through the dense foliage toward the sound of RUSHING WATER. Coming to a clearing, she freezes.

There's a GIRL face down at the foot of a cascading waterfall.

CHRISTA (CONT'D)
Lorelei!

Christa runs to her, turns her over and sees Lorelei's lifeless eyes. Off Christa's BONE-CHILLING SCREAM...

CAMERA PULLS BACK through the glass ceiling of the terrarium to the exterior of Sojourn -- a fifteen-hundred foot, hundred-thousand ton spacecraft, carrying 350 souls on a century long voyage to Proxima Centauri.

This is the ship Abraham Enzmann designed and President Kennedy launched in secret nearly 50 years ago.

CHYRON: UNITED STATES ORION CLASS SPACESHIP: SOJOURN
49 years into their 98 year journey.
Today.

END TEASER

ACT ONE

FADE IN:

INT. JOGGING TRACK - DAY

Gault runs with the focus and attention he brings to everything. This is a man with goals and ambition.

Below the elevated track we see the cantina, recreational facilities, café, lounge and botanical gardens. The ship was designed to offer all the comforts of home. Think cruise ship amenities with the ruggedness and redundancy of a warship.

Two FEMALE OFFICERS jogging in the opposite direction smile. Gault follows their lithe figures as they pass.

RAWLES (O.S.)
XO, sir --

Gault turns to see ENSIGN BOBBY RAWLES (20, handsome and confident). Rawles' expression tells Gault something is wrong. He slows to a stop.

RAWLES (CONT'D)
I've been looking for you. You weren’t in your quarters last night.

GAULT
I didn’t sleep there. Obviously.
(suddenly concerned)
What’s going on?

INT. BOTANICAL GARDEN - DAY

Gault follows the path through the verdant garden to find DOCTOR JULIET BRYCE (mid 30s, smart and sexy if a little reserved, think Naomi Watts) kneeling over the dead girl. SAFETY OFFICERS photograph the scene.

Gault stops cold. Whatever he was expecting, it wasn’t this.

DENNINGER (O.S.)
Must have been one hell of a hangover, Gault.

Denninger looks pissed.

DENNINGER (CONT'D)
The XO is supposed to be reachable at all times.

GAULT
Yes, sir. It won't happen again.
(realizing)
That's Lorelei Wright.

JULIET
She must have slipped on the rocks and hit her head. Poor thing.

Gault takes in the dried blood in the girl's hair, her lifeless expression, the crumpled dress.

GAULT
(tragic)
She's still dressed for the party.

Gault turns to Chief Safety Officer DUKE VANDERHAUS (late 30s, confident. Think Jaime Lannister).

GAULT (CONT'D)
I'm sorry, Duke.

Vanderhaus acknowledges the sympathy, it's obvious this has hit him hard.

VANDERHAUS
How am I going to tell my wife her sister's dead?

Gault kneels at the body, brushes hair from Lorelei's eyes, obviously moved by her death.

GAULT
I don't understand. Every kid on this ship knows these rocks like the back of their hand.

Gault notices her wrists, looks more closely.

GAULT (CONT'D)
What are these marks on her wrists?

JULIET
I don't know.

He narrows his eyes, growing suspicious.

GAULT
Looks like rope burns.

Gault is an unusual man. He's making an inference that goes against all the reflexes of the ship's culture. He looks up at Denninger, locks eyes with him, weighing the implications.

Vanderhaus, on the other hand, reacts normally. He looks incredulous.

VANDERHAUS
Agatha Christie would approve. Or have you been reading Dashiell Hammett?

To the crew of the ship, "murder" is a word for something that happened back on Earth. In books. An abstraction. It could not possibly happen to someone they know.

GAULT
(challenging)
All right; you're the Chief Safety Officer. What's your theory?

VANDERHAUS
She had too much to drink at Launch Day. Came out here to look at the stars. Like we all did when we were kids. Only she fell. Like Dr. Bryce said.

But there is more here -- an undercurrent. A faint whiff of hostility. There's something between Gault and Vanderhaus -- something we'll learn more about as we go on.

Denninger defuses the moment.

DENNINGER
Take her to the Medical Center. Poor girl's been out here long enough.

He puts a sympathetic hand on Vanderhaus's shoulder.

DENNINGER (CONT'D)
And Duke? Let's keep this under the radar for the time being.

Vanderhaus nods sadly. The Safety Officers load his sister-in-law's body on a gurney. Denninger pulls Gault aside.

DENNINGER (CONT'D)
You're serious about this not being an accident?

GAULT
I know, it seems crazy, but --

DENNINGER
I want you to look into it. If there's the slightest chance... we need to be sure.

Gault looks at the Captain, surprised.

GAULT
Captain, I don't have experience with anything like this.

DENNINGER
Nobody does.

GAULT
Vanderhaus is the Chief Safety Officer --

DENNINGER
He's never dealt with anything worse than petty theft or a drunken brawl. Besides, she's family -- he can't even entertain the idea.

GAULT
He won't be happy.

DENNINGER
(beat; then, intense)
I'm responsible for 350 souls, Gault. It's like a small town.
(pointedly)
A small town you can never leave.

GAULT
(gets it)
You don't want a panic.

DENNINGER
Imagine what it would do if they thought one of their neighbors was a killer. Trust me, you don't want to trigger them to fight-or-flight, because flight isn't an option.

INT. COMMONS, UPPER DECK - DAY

CLEAN CUT CREWMEMBERS socialize at cafe tables, drinking coffee, reading books, playing chess, etc.

There appears to be a healthy, positive vibe onboard. A stark contrast to the tattooed and pierced cynicism we're used to. The original crew of Sojourn left earth in 1963. They and their descendants never experienced the sexual revolution, Vietnam, 9/11, The War On Terror, or modern levels of crime or drug abuse.

DR. LAWRENCE CHOI (30s, passionate and enthusiastic about his work) addresses a DOZEN TEENS at a career seminar.

CHOI
Apprenticing is the life-blood of Sojourn. We may be fifty-years away from Proxima but the choice you make now will shape your entire shipboard experience and it will be the foundation for the future.
(beat; grins)
And you'll be that future, 'cause I'll be a 90-year-old geezer.

The kids LAUGH. Nora isn't paying attention. She's busy picking the lock on a supply closet. IKE (18, a redheaded troublemaker) and Presley shield her from view. Nora pops the lock.

PRESLEY
Let us know if someone's coming.

The amorous couple slip into the closet. Nora barely gets the door closed before Choi approaches.

CHOI
Nora? I saw your aptitude test. Impressive. Have you decided what you're going to apprentice?

Nora raises her voice, to warn the kids inside.

NORA
<u>Actually Doctor Choi</u>, my mother is Chief Medical Officer, so it's pretty much already decided for me.

CHOI
What about what <u>you</u> want?

NORA
Does it matter?

CHOI
My parents expected me to follow them into chemistry but the idea of building a new world got ahold of me and wouldn't let go.
(beat)
Truth is, I'll probably never see it. I was born too early -- this ship is all I'll ever know.

Nora can't help but react to his sincerity.

CHOI (CONT'D)
But you'll see it. You'll make it to the end of the book, what we've all been waiting for. But... it's really the beginning of a new book.

Nora's tough exterior cracks, interest sparking in her eyes.

CHOI (CONT'D)
You could decide what's written on those pages. It's your choice.

Choi's words resonate with Nora as he walks off. Ike and Presley emerge from the supply closet, fixing their clothes.

PRESLEY
What did Choi want? To get into your pants?

NORA
Don't be gross, Presley.

Just then the Ship's PA CRACKLES TO LIFE.

DENNINGER (V.O.)
(over the PA)
Attention, this is Captain Denninger.
(beat)
It pains me to report this. But last night we lost one of our own in a tragic accident. Lorelei Wright.

As he speaks we move through the ship, registering the crew's reaction to Lorelei's death: shock, confusion, sadness.

The vast ship is a self-contained world complete with a unique upstairs/downstairs culture that has evolved over the decades long voyage.

DENNINGER (V.O.) (CONT'D)
(over the PA)
Lorelei Wright was a beacon of light and vitality.

The crew is ethnically diverse, carefully selected for genetic variance and the long term viability of the human race. Among those we see are:

-- NUCLEAR FAMILIES, straight out of "Father Knows Best."

DENNINGER (V.O.) (CONT'D)
(over the PA)
A light that has been extinguished all too soon.

-- MACHINE SHOP WORKERS, deep in the bowels of the ship, peer up from grinders, sparks dance around their safety goggles...

DENNINGER (V.O.) (CONT'D)
(over the PA)
Our hearts go out to those she leaves behind...

-- James Toback stops scrubbing mold off a stainless steel algae tank, obviously devastated.

DENNINGER (V.O.) (CONT'D)
(over the PA)
Her passing serves to remind us all of the fragility of life...

-- In the Medical Center, Juliet, deeply troubled, wipes the blood from Lorelei's hair and face.

DENNINGER (V.O.) (CONT'D)
(over the PA)
...and the importance of our shipboard community.

-- Off STOKES, hosing down the stalls in the animal pens.

INT. MEDICAL CENTER - DAY

Marilyn Wright slumps over her daughter's body, wracked with grief.

Emily comforts her mother. Her husband, Duke Vanderhaus, stands beside her.

MARILYN
(distraught)
What was she doing there all by herself?

Gault enters. Vanderhaus shoots him a look.

GAULT
Excuse me. I was looking for Dr. Bryce.

Vanderhaus places a comforting hand on his wife's shoulder but Emily stiffens at his touch.

Gault notices the awkwardness between them as Juliet waves him into her adjacent office.

GAULT (CONT'D)
(to Marilyn and Emily)
I'm sorry for your loss, truly.

INT. JULIET'S OFFICE - MOMENTS LATER

Juliet pulls down books from the shelves.

JULIET
Is a full autopsy really necessary? It's a little out of my wheelhouse.

GAULT
I understand Juliet. But I need it, along with blood analysis for alcohol, drugs and any other test you can find in those books. And I'd like to see her last psych-evaluation.

VANDERHAUS (O.C.)
What do you think you're doing?

They turn as Vanderhaus enters.

VANDERHAUS (CONT'D)
Hasn't my family been through enough?

GAULT
If you have a problem I suggest you take it up with the Captain. He asked me to conduct an inquiry.

MARILYN WRIGHT
Duke? What's going on? What inquiry?

Marilyn stands in the doorway with Emily.

VANDERHAUS
It's nothing. The XO just has a few questions.

Marilyn dries her eyes.

MARILYN WRIGHT
If it's important.

GAULT
Thank you, Mrs. Wright.

JULIET
(heading out)
If you'll excuse me, I need to check on Christa.

Gault looks at Marilyn, unsure how to proceed.

GAULT
Had Lorelei been upset about anything recently?

Marilyn shakes her head. Gault takes a beat, he's never conducted an investigation before.

GAULT (CONT'D)
Did...she have a boyfriend?

MARILYN WRIGHT
All the boys were interested in her. That's no secret. But she didn't run around like some lower deck trash.

Gault nods sympathetically, but inside he's wincing. He's from the lower decks and she knows it.

GAULT
(gently)
Can you think of any reason someone might want to harm her?

MARILYN WRIGHT
Of course not. What are you implying? What is this about?

Gault's not sure; this isn't going the way he imagined.

VANDERHAUS
That's enough.
(shoots Gault a look)
I'll take you back to your cabin, Marilyn.

GAULT
Thank you for your time. And again, my deepest condolences.

Gault watches as Vanderhaus escorts them out.

INT. INFIRMARY, MEDICAL CENTER - DAY

Juliet helps Christa sit up in the hospital bed. She's groggy, just coming to. Nora, Juliet's daughter, adjusts Christa's pillow.

JULIET
Here, let me help you.

CHRISTA
(hollowly)
Lorelei. She's dead.

JULIET
You had a shock. We gave you a sedative.

As her head clears, Christa feels the weight of what has happened...

CHRISTA
She was my only friend...

Christa suddenly stops short. Stares into the middle distance, entranced.

JULIET
Christa?

No answer. Nora, also puzzled, exchanges a glance with her mother.

Suddenly Christa comes to life. A look of horror on her face.

CHRISTA
THEY'RE WATCHING US. IN THE GLAU ROOM. THEY'RE WATCHING.

Juliet and Nora are taken aback. As Christa begins to thrash, Juliet recovers first, holding her still.

JULIET
Nora! Chloral Hydrate, 500 milligrams.

Nora snaps out of it, prepares the injection.

CHRISTA
THE GLOBUS SEES ALL.

GAULT (O.C.)
Is she okay?

Juliet turns to see Gault in the doorway.

JULIET
She's in shock. Nora, the sedative!

Nora quickly hands her mother the hypodermic needle.

Juliet injects Christa. Gault watches as she slumps into the half sleep of sedation.

GAULT
I see I didn't pick the best time to question her about Lorelei.

Gault casts a cautious glance at Nora.

JULIET
Nora, could you give us a minute?

They wait until Nora slips out the door.

JULIET (CONT'D)
I watched Lorelei's Psych-Eval like you asked. I found some troubling things.

GAULT
Like?

JULIET
Frustration, depression, rage. She felt like her life wasn't her own.

GAULT
(knowing all too well)
"The Crisis."

JULIET
(nods)
Usually the Crisis is a normal part of coming of age. We all have to deal with the fact we have no control over our destiny. That this was chosen for us before we were born.

GAULT
It hit me when I was 14.
(wry grin)
The unfairness that I couldn't be an Olympic skier and secret agent. I was mad about it for days.

JULIET
On Earth, you could dream as big as you wanted -- your parents could allow any illusions to die naturally. They were an infinity of possibilities for you to try.

Gault carries the bitter knowledge that comes out of the Crisis, the knowledge that makes him a stable adult:

GAULT
We don't have infinity. We have only the ship. We're born in it. We die in it.

JULIET
But with Lorelei the Crisis seemed more intense -- Unnerving in a way I'd never seen before.

Off Gault, wondering...

INT. SAFETY OFFICE, PANOPTICON - DAY

The walls of the circular room are covered with CCTV screens with video feeds of the ship's main corridors and public spaces. Ensign Rawles plugs in a video cartridge (a recording media unique to the ship), and turns to Gault.

RAWLES
The Botanical is a blind spot. But we do have cameras in the corridor.

Rawles scrubs through the FOOTAGE: we see time running backward — Lorelei's body being removed from the Botanical, Gault, Juliet, Vanderhaus, Captain Denninger — all the activity after the discovery of the body.

Finally, we see Christa wandering in, looking for Lorelei.

RAWLES (CONT'D)
This is the time stamp you asked for but as you can see nobody enters or exits.

Gault leans in, considering.

GAULT
How could Lorelei have gotten in without being seen?
(a beat)
Pull the video from the common areas. Track her movements. I want to know where we lose her.

Gault turns to see Emily enter, looking distraught.

EMILY
Mr. Gault. May I have a word?

GAULT
Give us a minute, Ensign.

Rawles leaves. The second the door closes, Emily and Gault are in each other's arms. They fit together... but there's no happiness here -- only love and a sort of tragic desperation.

Gault speaks into her hair, unable to let her go.

GAULT (CONT'D)
Emily. They already know I wasn't in my cabin last night. Coming to me here -- it's too risky.

EMILY
I had to see you.

He assumes she needs his comfort.

GAULT
Of course. Your sister. I'm so sorry.

EMILY
There's something I have to tell you.

She pushes back, looks him in the eye.

EMILY (CONT'D)
What my mother <u>didn't</u> tell you. Lorelei <u>was</u> seeing someone. James Toback.

GAULT
Why didn't she tell me?

EMILY
He's from the lower decks. He works in Water Reclamation.

GAULT
She was embarrassed.

Emily nods, ashamed.

EMILY
She wants to maintain this image of Lorelei as a perfect lady. But it wasn't the truth.
(beat)
Last month she came home with bruises on her arm and neck. She made up some lie but I'm sure she'd been with James. When I told her she had to stop seeing him...
(beat)
...she threatened to expose us.

He cradles her protectively. There's a deep tenderness here.

GAULT
You should have told me.

EMILY
She wouldn't have done it.
Lorelei could be selfish at times
but not cruel. Not like that.

Off Gault's eyes, wondering if any of them knew Lorelei as well as they thought.

INT. STOCKYARD - DAY

The sodium vapor lamps bathe everything in a malarial light. The filtration system BUZZES incessantly, futilely trying to stem the stench of animal waste and blood.

Stokes swings a gleaming cleaver with practiced ease, slaughtering a hog.

SILO FOREMAN (O.C.)
Mr. Stokes? I transferred the grain
you wanted.

Stokes turns to the nervous-looking grain silo foreman, NIELS.

STOKES
That'a boy.

Stokes hands the bloody cleaver to Nixon, wipes his hands.

STOKES (CONT'D)
What's the matter? You look
nervous.

SILO FOREMAN
I can't keep doing this, Mr.
Stokes.

STOKES
Course you can, Niels. We have a
deal. I take such matters seriously.

SILO FOREMAN
B-But if the grain levels are off by
more than three percent they'll know.

STOKES
Rotate from the stores evenly. Skim
a little at a time and no one will
notice. Least not for a decade.

Just then an agitated James Toback barges in.

JAMES
Safety Officers came by Water Reclamation, Stokes. They were looking for me!

Stokes shoots James a hard look.

STOKES
Calm down, James. I'm in the middle of a transaction.

James runs his hands through his hair.

JAMES
Don't tell me to calm down! Lorelei's dead and they're looking for me. What'd you tell them?!

Stokes suddenly grabs James by the throat and slams him to the ground, gripping his neck.

STOKES
You need to learn some manners, Pup.

He stands, rears back and kicks him, hard. Stokes pulls out a GLISTENING BLADE.

For a moment we fear the worst, then Stokes turns to the hog carcass, chops off a hunk of meat, tosses it to Niels.

STOKES (CONT'D)
For your trouble.

As the terrified Niels leaves, Stokes turns back to James, pins him to the deck with his boot.

STOKES (CONT'D)
You think you can take a swing at me? Run your mouth off?

Stokes stares at him a beat, furious. Turns to Nixon.

STOKES (CONT'D)
Take him to The Hold. Get him drunk.

Off Nixon helping James up the stairs to the speakeasy.

INT. CAPTAIN’S QUARTERS - NIGHT

Juliet reviews her notes on Lorelei Wright’s autopsy --

JULIET
-- Blood alcohol was elevated, but not enough to incapacitate her. She did have sexual intercourse in the hours before her death.

Denninger takes this in --

DENNINGER
What about the marks on her wrists?

JULIET
Possibly rope burns. Not much to go on. But the autopsy did show something surprising. The true cause of death.

Denninger raises an eyebrow.

DENNINGER
So it wasn't a fall?

JULIET
No. The skull fracture was posthumous, but significant enough to mask a small puncture wound in the roof of her mouth.

Denninger looks puzzled.

DENNINGER
What caused it?

Juliet takes out a GLASS CONTAINER and hands it to him. Denninger studies the object inside for a long beat.

DENNINGER (CONT'D)
Let me know if any new information comes to light.

Denninger stares at the glass jar as Juliet exits.

VIONDRA (O.C.)
What's the good doctor doing calling so late? Should I be jealous?

Viondra enters in her negligee. Denninger doesn't answer. She can tell something is troubling her husband.

VIONDRA (CONT'D)
What's that?

DENNINGER
Our undoing.

Denninger hands the glass jar to her. She rattles a tiny piece of misshapen lead in the jar.

DENNINGER (CONT'D)
It's a bullet.
(then)
Which begs the question. How the hell did a gun get on this ship?

TO BLACK.

END ACT ONE

ACT TWO

FADE IN:

INT. CAPTAIN'S QUARTERS - DAY

Gault holds the bullet up to the light.

DENNINGER
It's a twenty-two short. I had to look it up. An uncommon caliber back on Earth.

GAULT
How did it get on the ship? There were no firearms on the manifest.

Denninger takes the jar from Gault, locks it into the display case of antiquities in his quarters.

DENNINGER
It must have been smuggled aboard.

GAULT
And kept hidden fifty years?

DENNINGER
Maybe someone else found the gun. Or it might have been passed down.

GAULT
Which implies a conspiracy.

DENNINGER
All I know is whoever brought that gun on board knew what they were doing. It isn't powerful enough to puncture the hull or damage the hydraulic systems. Just enough to kill.

Gault furrows his brow.

GAULT
Why now?

DENNINGER
The Rubicon, maybe. Once we pass the midpoint we won't be able to return to Earth; we'll have to continue.

Gault nods, understanding.

GAULT
People are getting anxious.

Denninger locks his jaw. Makes his decision.

DENNINGER
I'm ordering a complete search of the ship.

GAULT
If Vanderhaus and his Jackboots start flipping over beds and rooting through underwear drawers it could cause a panic.

DENNINGER
What do you think will happen when the crew finds out there's a murderer on the loose? It'll be chaos.

GAULT
Right now there's a possibility the killer still has the gun. But if you tip our hand on a scavenger hunt he'll dump it.
(looks him in the eye)
At least give me a chance to find the bastard.

DENNINGER
Alright, but if anyone else gets hurt it's on you.

INT. ABRAHAM ENZMANN'S QUARTERS - DAY

Plain white walls. A hospital bed. The same archival Launch Day FOOTAGE we saw earlier plays on a small video screen. *

ABRAHAM ENZMANN (now in his late 80s) watches the footage, his hands trembling. *

ENZMANN (O.S.) *
Did you have doubts? About what it would become, generations later? Would you even recognize it today? *

Half-hidden in shadows, HARRIS ENZMANN (early 50s) sits at his father's bedside -- he's deep in thought, wrestling with some profound question. *

He watches as Abraham attempts to spoon soup into his mouth, his hand shaking. The decades since Sojourn launched have not been kind to Abraham. *

ENZMANN (CONT'D)
Let me help you, dad.

Enzmann tries to help but Abraham pushes his hand away, he wants to feed himself, to prove he's not helpless.

ENZMANN (CONT'D)
When you started Sojourn everyone was so excited about the stars. Now we're fragmented, full of dissention.

Enzmann fidgets with a SMALL BRASS DIAL as he talks.

ENZMANN (CONT'D)
The ship has lost its way. It needs a strong hand to right its course.

Abraham seems to understand the words, the intent, of what his son wants to do. Anger flashes in Abraham's eyes and he tries to speak --

ABRAHAM ENZMANN
Y-y-ou... y-y-ou... n-n-n...

Frustration builds as the words won't come. Yet Enzmann seems to grasp his father's meaning.

ENZMANN
I know our methodology conflicts. But perhaps evolution applies to more than just life, but ideals as well.

It's a rhetorical exercise, yes, but we get the feeling that he's the only one Harris can speak to about these things -- and the fact that he can't respond might be the reason why.

Abraham gives Enzmann a hard look.

ABRAHAM ENZMANN
n-n-n...G-g-g.

Abraham points to the sky... or is it to God?

ENZMANN
God?... God, if he exists, is an...
(beat)
"imperfect" creator. This is in my hands now.

Enzmann puts the brass dial on Abraham's tray, as if the final word in their "discussion". He leaves.

Alone, Abraham angrily knocks the brass dial to the floor -- his only means to express his disapproval. *

INT. BRYCE QUARTERS - DAY *

Juliet sets the table.

JULIET
Nora -- Breakfast!

Nora emerges from the door connecting to the medical center.

NORA
Christa's still asleep in the infirmary. I have to go.

JULIET
Where? I need you today.

NORA
Dr. Choi's having a workshop in the Terra Lab. I want to check it out.

JULIET
Nora, you've committed to a medical apprenticeship.

NORA
Well maybe I'm un-committing.

Juliet can't believe what she's hearing.

JULIET
I know this is a hard time for you. But don't take this lightly. This is about your future.

NORA
I know. That's why I want to explore my options.

Juliet's husband, EDWIN BRYCE (40s, cerebral, a bit distant) enters from the other room.

EDWIN
Everything okay?

NORA
I'll come by the clinic after.
(off Juliet's look)
Don't look at me that way. There's still plenty of time for you to find another apprentice.

Nora heads out the door. Juliet turns to Edwin, incredulous.

EDWIN
She lost a friend. She'll come around.

INT. SHIP'S LIBRARY - DAY

Not a big room, but that's deceiving. Six storeys of books rise vertically, a deep well of every scrap of knowledge the launchers thought might be useful, and as many books of great art and literature as they could cram in.

The lights are low. The place is as empty as a bar after closing... except for A FIGURE who sits easily in a yoga pose on the central table. A woman. She's playing a flute: an old Shaker folk song, "Simple Gifts."

The door opens. She reacts, reflexively turning away and lifting her hood to cover her head. When the lights come on, all we see is the central slice of her face: eyes, nose, mouth. The rest is shadow.

Gault walks in.

GAULT
(like Ricky Ricardo)
Lucy, I'm home.

OPHELIA
I place the treasure of cinema and literature before you, and this is all you remember.

This is OPHELIA DEVAN, 60, ship's archivist and Gault's surrogate mother. An eccentric on a ship of people trying firmly to be normal. Six years old when they left Earth; one of the few who remember what home was. Alien, in a way -- born on another world.

GAULT
I'm looking for books about how police solve crimes.

She remains sitting.

OPHELIA
"The voice of thy brother's blood crieth unto me from the ground." Or, I suppose, "sister," in this case.

Gault looks at her. So she knows it was murder.

OPHELIA (CONT'D)
There are no absolute secrets on board this ship. Someone always knows and someone always talks, in the end.
(beat)
I heard a rumor about you.

GAULT
(nods)
The Captain asked me to investigate-

OPHELIA
A rumor about you and a woman. Tristan and Isolde, Lancelot and Guinevere -- a woman not lawful for you to love.

GAULT
Who'd said that?

She doesn't answer. Regards him seriously.

OPHELIA
You know how these stories end? Camelot's gone, the heroes are dead, and the woman enters a nunnery.

GAULT
With you it's always stories. I came to talk about non-fiction.

She lets it go. For the moment.

OPHELIA
So, you think a police manual will help you? Those things were written for people on Earth, where cops walk the beat and there's an infrastructure in place to deal with criminals.

GAULT
Your suggestion?

OPHELIA
Try Philip Marlowe. He walked the mean streets alone.

GAULT
Read detective stories. Seriously, that's your idea?

OPHELIA
They made a number of movies if you're too lazy to turn a page. You kids and your digitabs, your fingers probably aren't up to the challenge --

Gault laughs, and there's affection in it. He touches her hood.

GAULT
Do you need to wear that? It's just me.

She pulls back the hood. A long, hideous BURN SCAR runs across her left cheek.

OPHELIA
There's also Hitchcock, Fritz Lang--

GAULT
Okay, movies. Got it.
(thought strikes)
What did Lorelei watch? What are the last things she checked out?

OPHELIA
She liked beach movies. Gidget, Beach Party...
(watches him carefully)
And one other thing, that I wouldn't forget.

Ophelia goes to a drawer, takes something out, and hands it to him. It's a "cart box" -- similar to a videotape -- labeled: Launch Day Celebration Year 30. Gault reacts; the date freezes him in place a moment.

GAULT
The night of the fire.

She gives him a weighted look.

OPHELIA
Are you ready to open old wounds?

He looks down at the scar tissue in his palm, a permanent reminder of the carnage of that night. Then he looks up, into her face. At her greater wound.

GAULT
I can take it. I learned from the best.

She nods, proud of him. Gault looks at the cart box, starts to open it.

GAULT (CONT'D)
Lorelei and Emily lost their father the same night I lost my parents. Maybe she just wanted to...

His voice trails off... *the box is empty*.

GAULT (CONT'D)
She kept it. Why?

Off Gault, perplexed.

INT. COUNCILMAN ROSE'S QUARTERS - DAY

Viondra straddles a man in bed. She arches her back, grinding in orgastic climax, then she suddenly hops off, leaving the man she was having sex with perplexed and unsatisfied.

COUNCILMAN ROSE
Where are you going?

VIONDRA
I'm finished.

Councilman Rose sits up, exasperated.

COUNCILMAN ROSE
I'm not. Get back here.

Viondra saunters over to the wet bar, naked.

VIONDRA
I'm going to give back those silk dresses you gave me.

COUNCILMAN ROSE
It's rude to return a gift.

VIONDRA
I can't let William see them, can I? As the Captain's wife it wouldn't be proper to dress extravagantly.

COUNCILMAN ROSE
When I'm running this ship, you'll dress as flamboyantly as you like. Now come back to bed.

He grabs for her, but she pulls away.

VIONDRA
And when is that going to happen? The council has moved to unseat my husband three times already. Unsuccessfully.

Rose sighs in frustration.

COUNCILMAN ROSE
That was before this girl died.

VIONDRA
An accident in the garden isn't going to change anything except to put up guard rails.

COUNCILMAN ROSE
It wasn't an accident.

VIONDRA
(seemingly bored)
You mean that "investigation" into her death? Strictly cover-your-ass.

COUNCILMAN ROSE
My sources think it may be more than that.

Viondra feigns disinterest to draw him out.

VIONDRA
Oh, please. Your sources are paranoid. There's never been a murder on this ship! When did Jack the Ripper suddenly join the crew?

COUNCILMAN ROSE
That was my first response as well. But they've convinced me to look deeper. They think your husband is purposefully downplaying this -- making it seem pro forma, when in fact it's very serious.

Viondra seems thoughtful. She shoots Rose a look --

VIONDRA
To prevent a panic.

COUNCILMAN ROSE
Exactly. Hysteria, fear, neighbor against neighbor...
(MORE)

COUNCILMAN ROSE (CONT'D)
Any man who can't keep control of his ship is unfit to be captain. Now come back here and finish what you started.

She throws him a maddening, playful smile.

VIONDRA
It is fun to keep a man waiting.

Just as he's about to lose his temper, she opens the door to another room.

VIONDRA (CONT'D)
Know what else is fun? Surprises.

Jackie -- young, beautiful and naked -- walks out.

VIONDRA (CONT'D)
Because "finishing what you've started" is never as good as starting something better.

Jackie walks into Viondra's arms. As they kiss, she gives a sultry stare into the transfixed eyes of a very happy man.

INT. LORELEI'S BEACH, WATER RECLAMATION CENTER - DAY

A quaint, sandy beach right out of a Gidget movie.

CLOSER EXAMINATION reveals industrial sand surrounding a water reclamation pond in a vast factory-like space. The backdrop of seagulls and blue skies are painted on giant stainless steel water purification tanks. Towels are spread out for sunbathing. Nora sits, lost in thought.

JAMES (O.C.)
Nora?

Nora looks up to see James Toback. She starts to leave.

JAMES (CONT'D)
Wait. Don't leave... What are you doing here?

NORA
Lorelei brought me here sometimes.
(re: bruise on his neck)
What happened to you?

JAMES
Nothing.

James walks to the reclamation pond, locates a string tied to the edge. He reels up a bottle of Stokes' moonshine chilled by the deep water. Takes a drink --

JAMES (CONT'D)
If Lorelei showed you the beach, she must have liked you.

NORA
Or maybe she just wanted help painting the seagulls.

James looks at the painted backdrop.

JAMES
You did those? She told me she did.

They share a laugh. He offers Nora a drink.

JAMES (CONT'D)
Lorelei said that if she'd been born on Earth she would have lived at the beach.

Nora takes a swig, winces at the taste.

NORA
Maybe one day we'll see a real one.

JAMES
We'll never touch land, much less see a beach.

NORA
That's not true. We're almost half way there. I'll be in my sixties, but I'll see it.

JAMES
Then what? Build houses with white picket fences? Face it, our grandparents screwed us. They sent us on a one-way ticket to nowhere.

NORA
How can you say that?

James laughs.

JAMES
This ship was a trillion dollar payday. Fifty years ago a bunch of people lined their pockets and sent us out here to die.

NORA
-- they sent us to find a new home. To ensure life would go on no matter what.

JAMES
(scoffs)
Read the history books. People on Earth weren't saints.

Nora sizes him up with a look.

NORA
Lorelei told me some of the crew on the lower decks didn't believe in the mission. Guess she meant you.

JAMES
You upperdeckers wonder why we go to the Hold and drink. It doesn't matter if we're studying star-charts or the bottom of a glass, we're all headed to the same place -- nowhere. And none of us have a choice.

NORA
I think you're a little crazy.

She says it without judgment. A little intrigued.

JAMES
Probably.

He looks off, takes another drink. A thoughtful beat...

JAMES (CONT'D)
I used to get jealous of all the guys staring at Lorelei. I'd accuse her of encouraging them. We'd argue. Break up. It seemed like the end of the world...

James finishes the bottle, embarrassed by opening up.

JAMES (CONT'D)
How deep do you think this tank goes?

NORA
Forty meters, maybe.

JAMES
Wrong.

James archs the bottle high overhead. It hits with a splash.

JAMES (CONT'D)
It goes all the way down to hell.

As he heads off Nora watches the bottle sink into the dark water.

INT. CORRIDOR - DAY

James exits the water reclamation plant and comes face to face with two Safety Officers looking for him.

SAFETY OFFICER
James Toback?

Off this...

INT. ASTRONOMY DECK, THE CROW'S NEST - DAY

Suspended over the central atrium, the Crow's Nest offers unimpeded views of the stars. A RAIL CAR gliding along the steel support beam provides the only access.

Juliet steps off the Rail Car. Emily indicates Christa lying on the floor, staring up at the cosmos.

EMILY
I found her lying there like that.

JULIET
Thanks for calling me.

Juliet goes over and sits beside Christa.

JULIET (CONT'D)
You know, when I was pregnant with Nora I'd come up here and daydream about what Proxima would be like.

Christa turns to her.

JULIET (CONT'D)
I'd imagine plants and animals no one had ever seen before. It's still my favorite place in the ship.

Christa reaches out, touches Juliet's SEA-HORSE necklace.

CHRISTA
I like your necklace.

Juliet takes off the necklace and shows her.

JULIET
It's a sea-horse.

CHRISTA
There aren't any in the aquariums.

JULIET
We didn't bring any. They're only in the oceans back on Earth.

CHRISTA
It's beautiful.

Emily highlights a star with a laser pointer --

EMILY
Christa, see that star cluster? Alpha Centauri is binary -- two suns orbiting each other. But when we zoom in a little closer...

She uses her digitab to ZOOM IN on the quadrant. It's binary nature is now clear. And next to it, another star.

EMILY (CONT'D)
We can see a third. That's Proxima. That's where we are going to live.

Christa shakes her head.

CHRISTA
You're wrong. There’s no life there.

Christa takes the pointer, indicates another star system.

CHRISTA (CONT'D)
There. That’s life. That’s where we have to go.
(then)
Everything else is death.

Something about the way she says it rings true. Emily and Juliet share an unnerved look.

TO BLACK.

END ACT TWO

ACT THREE

FADE IN:

INT. SAFETY OFFICE, INTERROGATION ROOM - DAY

James sits at a metal table. Gault sits across from him, flipping through James' file on his digitab.

GAULT
You didn't show up for work last night. Why?

JAMES
Didn't feel like it.

GAULT
According to your supervisor you don't feel like it a lot.

James scoffs, rubs his temples.

GAULT (CONT'D)
Your aptitude scores are good enough to get an apprenticeship anywhere. Why choose water reclamation?

JAMES
"Choosing" an apprenticeship is just a con. It's supposed to make us feel like we have control over our lives.

GAULT
I understand your resentment. I was from the lower decks too. Just because you can't change the course of this ship, doesn't mean you can't change the course of your life -- I did.

JAMES
Really? Because I always thought you were a political appointment to give the lower decks hope. Keep us in line.

Gault pounds on the table with his fist.

GAULT
This isn't a joke, James. Your girlfriend was murdered.

James is taken aback, suddenly sober.

JAMES
W-What are you talking about? I thought it was an accident.

GAULT
Where were you the night of the Launch celebration?

JAMES
The Hold.

GAULT
Drinking?

JAMES
Actually I go there for the intellectual conversation.

Gault grabs him by the collar, ripping his shirt as he pulls him close.

GAULT
Lorelei was an attractive girl. A lot of guys would've loved a chance with her. You ever get jealous?

JAMES
Yeah. Doesn't mean I killed her.

GAULT
Did you see her that night?

JAMES
No... Yes, but early. We got in an argument. She didn't want to go to the celebration with me.

GAULT
She say why?

JAMES
That's just who Lorelei was. She could make you feel like you were living on the edge, that things could fly apart at any second, but it was worth it because you were totally alive.

Gault eyes James.

GAULT
The medical report says Lorelei had sex in the hours before her death.

James covers his hurt.

JAMES
Guess I wasn't the only one on the edge there with her.

Gault studies him a moment. Senses real pain behind James' facade. Off Gault, pensive, as we: *

CUT TO: *

INT. SATELLITE OBSERVATION DECK - CONTINUOUS *

Enzmann watches a monitor, the only light in the room. * Gault's interrogation of James plays from an unobtrusive * angle -- A HIDDEN CAMERA. *

GAULT (ON MONITOR) *
Did Lorelei ever mention taking a *
video cart from the archives, *
something about the fire? *

Enzmann rolls the BRASS DIAL over in his hand, pensive. *

JAMES (ON MONITOR) *
Not to me. *

MARTIN CARRILLO (30s) enters, leans over Enzmann's shoulder -- *

CARRILLO
Gault doesn't believe the kid did * it, does he? *

OFF Enzmann staring at the monitor, at Gault. *

INT. ASTRONOMY DECK - DAY

Emily looks up from her work as Nora steps off the Rail Car.

EMILY
Nora, shouldn't you be at the clinic?

NORA
I was kinda hoping I could hide out for awhile. My mom and I aren't really talking right now.
(then)
I'm sorry about your sister. It's hard to believe I'll never see her again.

Emily gives her a nod of gratitude. Nora takes a seat.

NORA (CONT'D)
Can I ask you a question? How did you know what to apprentice?

EMILY
Are you having second thoughts about going into medicine?

NORA
Once you choose an apprenticeship you're locked into it.

EMILY
When I was a little girl I'd sit on my dad's knee and look out these telescopes at supernovas, nebulas, asteroids; the universe was right there in front of us, beckoning to me. Those are my favorite memories.

NORA
So you always knew.

Emily puts a reassuring hand on Nora's shoulder.

EMILY
Your parents will support whatever you decide.

Nora gives her a grateful, if not doubtful, smile.

NORA
(then)
What are you working on?

Emily uses a touch-screen to ZOOM IN on a star quadrant.

EMILY
Last night, Christa pointed out this star cluster. She said there was life there.

NORA
Is she right? Sometimes Christa says things that are...
(trying to say it nicely)
peculiar.

Emily nods. Agrees. Still... She turns back to her screen.

EMILY
My father charted that area years ago. But I thought I'd go over the survey data just in case.
(MORE)

EMILY (CONT'D)
(then)
It's hard to believe my father did all this with a slide rule.

NORA
Do you ever think our grandparents screwed up by volunteering?

EMILY
What? No.

NORA
But none of us had a choice. It was decided for us before we were even born. We don't even know what's waiting for us.

EMILY
The link between metal-heavy stars and planets is well established. Proxima has a metallicity 150 percent of Earth's sun.

NORA
That's a good thing?

EMILY
Very. We should find dozens of planetary bodies with water and breathable atmospheres.

NORA
But what if there aren't? What if some politicians cashed in on a big military contract and didn't care where they sent us?

Emily looks disappointed.

EMILY
You've been spending too much time in the lower decks listening to conspiracy theories.
(then)
Remember learning about the Cuban Missile Crisis? The Cold War? The arms race? That's why Sojourn was launched. To ensure the survival of the human race. We haven't received a communication from Earth in decades.

NORA
Maybe we're out of range, or there's interstellar interference.

EMILY
Or maybe there was a war and the earth is completely uninhabitable. President Kennedy and Dr. Enzmann were visionaries. They recognized the necessity for this ship even if it had to be launched in secret.

INT. CAPTAIN'S QUARTERS - NIGHT

Viondra stands in the mirror, takes off her earrings as Denninger steps out of the shower.

VIONDRA
The Council is terrified of insurrection. This is the opportunity Rose has been waiting for. You need to move decisively, reassert your position.

Denninger puts on a robe, reaches for a glass of scotch.

VIONDRA (CONT'D)
You won't find your courage in the bottom of a glass.

DENNINGER
Are you calling me a coward, Love?

VIONDRA
I would never call "the hero of the inferno" a coward.

DENNINGER
I should hope not. We owe these quarters to my courage. Unless the thought of going back to the lower decks appeals to you.

Viondra takes the glass from her husband, sets it aside.

VIONDRA
(almost sweetly)
Darling, I'm trying to help. Use this distraction to ensure your place, our place, going forward.

DENNINGER
Distraction? A girl is dead.

VIONDRA
It's an opportunity, William. You'd be a fool not to take it.

Denninger looks into his wife's eyes.

DENNINGER
Callousness is your least attractive quality, my dear.

Viondra pulls away impatiently.

VIONDRA
Yes. Terrible, terrible me. Who took my joke of a job and built it into something that serves us both.

DENNINGER
I doubt your girls are as pleased --

VIONDRA
My girls have made alliances with nearly every powerful man on this ship. They enjoy their privileges. And we enjoy the favors they trade and the information they bring.
(beat)
But keep your head in the sand, if it makes you feel better. I'll go on being the politician, so you can pretend to be the statesman.

Denninger's face shows that she's hit a nerve.

We're starting to see they're like the couple in "Who's Afraid of Virginia Woolf," tormenting and supporting each other by turns, loving and hating, feeling respect and contempt. It's a fucked-up marriage -- but it's functional.

INT. TRACK - DAY

Gault finds Captain Denninger jogging on the track, working up a sweat -- he pushes himself just as hard as Gault.

GAULT
You wanted to see me?

DENNINGER
I'm six laps up.

Denninger waves him alongside. Reluctantly Gault runs with him even though he's not dressed for it.

DENNINGER (CONT'D)
We go back you and I. You're smart and ambitious. But so are a dozen other men on this ship.
(MORE)

DENNINGER (CONT'D)
You know why I picked you to be my XO over them? Because you're decisive. I read your report. You don't think the boyfriend killed Lorelei.

GAULT
No sir. He had no reason, and the gun wasn't found in his quarters.

DENNINGER
This Toback kid is trouble. Vanderhaus tells me he's been detained for drinking and destruction of ship's property.

Denninger stops running, looks Gault in the eye.

DENNINGER (CONT'D)
Find proof Toback *didn't* kill her. Otherwise he's our man.

Denninger starts off again. Gault doesn't budge --

GAULT
Bullshit.

Denninger stops, turns to face him --

GAULT (CONT'D)
You promoted me because I won't be bullied. Not even by you.
(then)
I'm doing this my way. Sir.

DENNINGER
Handle it. But if the Council loses confidence they'll push me out of the Captain's chair and you won't be far behind.

The sound of "In the Hall of the Mountain King" from *Peer Gynt* being WHISTLED is heard --

SOUND BRIDGE:

INT. LIBRARY - DAY

-- Fritz Lang's classic film M plays. PETER LORRE uses a switchblade to cut fruit for a LITTLE GIRL.

Gault watches the monitor as a SUSPICIOUS TOWNSMAN draws a CHALK M on the palm of his hand and deliberately bumps into Lorre, transferring the M to the shoulder of his dark coat.

Gault leans in, intrigued --

-- the townspeople follow close behind Lorre and the girl as they walk the streets of Dusseldorf, never losing track of him thanks to the CHALK M branding his coat.

Gault pauses the tape, considering. He looks down at his scarred left hand, makes a fist, dulling some phantom pain.

INT. SAFETY OFFICE, HOLDING CELL - DAY

James's cell door swings open revealing Gault. He tosses a clean WHITE SHIRT to James.

GAULT
Sorry about your shirt.

James looks at it.

GAULT (CONT'D)
Your alibi checked out.

James stands to go, Gault stops him with a look --

GAULT (CONT'D)
I felt the same way as you when I was your age. That I had no choice. It was all meaningless. Then I realized this is what we've got to work with. We find meaning where we can.

Off James, considering.

INT. CORRIDOR - DAY

James turns down the corridor wearing the CRISP WHITE SHIRT.

INT. SAFETY OFFICE, PANOPTICON - DAY

GAULT
White shirt. Track him.

Gault and Rawles watch James on the monitor.

RAWLES
He's heading down the central corridor.

Switching from camera to camera, they follow James -- the white shirt standing out like a beacon -- an updated version of the telltale "M" in the film.

James disappears in a crowd coming out of the commons.

RAWLES (CONT'D)
Where'd he go? I'm not seeing him.

Gault studies the crowd carefully, eyes locked on the monitor for a long beat.

RAWLES (CONT'D)
We lost him.

Gault flips through the various angles of low-res video, not giving up. Then, finally -- a white patch in another corridor.

GAULT
There. A-deck.

Gault switches to a another angle.

GAULT (CONT'D)
The Botanical.

INT. BOTANICAL GARDEN - DAY

James is at the waterfall where Lorelei was found. With the water drained it takes on a lifeless, artificial atmosphere.

He picks up a rock from the plastic creek bed. Anger and sadness well up inside him.

JAMES
Goddamn it, Lorelei.

He throws the rock, it hits the waterfall with a metallic CLANG. Just then the lights SNAP ON.

James turns to see Gault.

JAMES (CONT'D)
You followed me?

GAULT
Why did she die, James?

James doesn't answer. Gault decides to lead him.

GAULT (CONT'D)
You know, I saw some of the movies she checked out. Surf, sand, sun. She loved nature. That's why she was drawn to places like this.

James reacts, taking the bait.

JAMES
You call this nature? Did you actually watch those movies? All the space they had! They took it for granted! They could run in a straight line without crashing into some bulkhead.

GAULT
I guess I didn't know her very well. Why don't you tell me?

JAMES
Lorelei hated this place! She said it represented everything that was fake about this ship and our lives.
(beat; miserable)
For her to die here of all places...

GAULT
She might not have died here.

James meets his gaze.

GAULT (CONT'D)
There wasn't any sign of a struggle. Nothing to explain the marks on her wrists.

JAMES
But there's only one way in or out.

Gault takes in the waterfall. Something catches his eye, something he couldn't have seen with the water running.

GAULT
Maybe not.

HARD CUT TO:

Vanderhaus UNBOLTS a panel from the waterfall. He pulls it off revealing a MAINTENANCE TUNNEL.

INT. MAINTENANCE TUNNEL - DAY

FLASHLIGHT BEAMS crisscross the dust-mottled tunnel as Gault and Vanderhaus crawl into the guts of the ship.

The tunnel widens into a large area filled with pipes and conduits. Vanderhaus shines his light on piles of stolen supplies.

VANDERHAUS
Look at all this.

Gault's flashlight illuminates an UNUSUAL SYMBOL painted on the wall.

GAULT
(re: symbol)
What do you think it means?

VANDERHAUS
I'm more interested how all this stuff got here.

Gault studies it as Vanderhaus picks up a BOOK with a blue cover.

VANDERHAUS (CONT'D)
Rilke: Love Poems to God.

Gault watches with trepidation as Vanderhaus opens the cover -- we'll find out why later.

VANDERHAUS (CONT'D)
Take a guess what it says?

GAULT
It's an inscription.

Vanderhaus shows him the book --

VANDERHAUS
Wrong. Title page is torn out and the remaining pages are blank except for a few diagrams.

An imperceptible look of relief passes across Gault's face.

Gault spots a drop of DRIED BLOOD on the floor. Then another. He follows the blood trail to the foot of a support beam.

GAULT
Here.

A length of rope is tied to the column.

GAULT (CONT'D)
This is where Lorelei died.

TO BLACK.

END ACT THREE

ACT FOUR

FADE IN:

INT. BRIDGE - DAY

Denninger examines the book Vanderhaus found in the tunnel.

DENNINGER
Why would they bleach the pages?

GAULT
Everything onboard is electronic.
Writing on a digitab is a risk.

Denninger spots diagrams drawn in back of the book.

DENNINGER
This is the water filtration
system.
(flips the page)
...Nav computer blueprints.

Denninger and Vanderhaus share a look. Gault picks up on it.

GAULT
A month ago the nav computer
crashed. Just last week the
filtration system went off-line.
It's not a coincidence, is it?

Vanderhaus looks to Denninger. Denninger nods.

VANDERHAUS
It was sabotage. That's their
symbol we found in the tunnel.

GAULT
Who are they?

Denninger lowers his gaze.

DENNINGER
They call themselves "Earthers."
They want to force the ship to
return to Earth.

GAULT
(taken aback)
My god.

DENNINGER
The Rubicon looms in people's
minds. Makes them question.
(MORE)

DENNINGER (CONT'D)
(then)
Once we pass the midpoint and there's no choice, the Earther movement will go away.

GAULT
So we out-wait them.

DENNINGER
If we make it that far. The closer Sojourn gets to the Rubicon, the more brazen the Earthers become.

GAULT
(realizing)
But to turn the ship around they'd have to --

DENNINGER
(cutting him off)
The nukes are secure. I've placed them under 24 hour security. The reactor too.

GAULT
I'm XO. I should have been told.

VANDERHAUS
We believe the Earthers have their roots below decks.

GAULT
So now I'm a security risk because I wasn't born on the upper decks?

Gault and Vanderhaus lock eyes, that's exactly what Vanderhaus thinks.

DENNINGER
The fact remains we're losing control. If the council had any idea how close we are to insurrection it would be Rose sitting in this chair instead of me.

Gault gives him a defiant look that says maybe that isn't such a bad idea. Denninger sets his jaw.

DENNINGER (CONT'D)
If enough people persuade him to return to Earth...

GAULT
He wouldn't.

DENNINGER
Rose is a politician. He wants power. He doesn't care what happens after he's gone.
(then)
Search the ship. Turn it upside down. Find the person who tore out this page and get some answers.

INT. VARIOUS - MONTAGE - DAY

— SAFETY OFFICERS search the ship. Crewmembers complain, upset and confused by the invasion of privacy. Others whisper rumors about Lorelei being murdered and that there's a killer on the loose.

— James scrapes out an algae tank, watching as Safety Officers stomp across Lorelei’s beach, ransacking it.

INT. ASTRONOMY DECK, CROW’S NEST - DAY

Emily is alone in the Crow's Nest when she hears the Rail Car approaching. As Gault exits she embraces him.

GAULT
We don't have much time. Your husband is tearing the ship apart looking for information. Everyone is under scrutiny.

EMILY
(sharp; a little panicked)
Does he know about us?

GAULT
Not yet. But he found a book of love poems. I gave it to your sister to pass on to you.

EMILY
(alarmed)
-- if Duke finds out Lorelei was a go-between for us...

GAULT
The inscription I wrote to you was torn out. He couldn't know. Not yet. But we have to be careful. Destroy every note, every gift, I've ever given you.

Emily opens a file cabinet, pushing aside the files she pulls out a box of letters and keepsakes. She hesitates --

GAULT (CONT'D)
Take them to the incinerator.

EMILY
Still, it won't change the fact that someone knows. Someone has that page.
(meets his gaze)
Part of me is relieved. It's like we have some kind of fatal illness, Oren, you and me. Maybe now someone will put us out of our misery.

GAULT
I'm never miserable when I'm with you.

He takes her hand. Her fingers twine with his -- she feels the same way.

EMILY
I'm tired of the furtive, pathetic meetings. Passing you in the corridor and knowing it's the only time I'll see you all day. I want to share your life instead of begging for scraps.

She turns away.

EMILY (CONT'D)
If we were on Earth I could just divorce him --

GAULT
But we're not on Earth, Em.
(then)
Right now I'm at the center of the storm. Something bad is coming. You can't be anywhere near me when it hits.

INT. TRASH FILTRATION SYSTEM - DAY

INDUSTRIAL FANS THUMP OVERHEAD -- at full speed this room functions as separator of a giant vacuum. Paper and scraps of cloth are caught against the walls, heavier materials settle at the bottom. *

A hatch CLANGS OPEN.

Enzmann climbs down into the dim chamber, wearing a RESPIRATOR and RUBBER GLOVES.

The spinning fans above break the light with strange, shifting shadows. *

Enzmann slides down the massive mounds of junk and garbage. He sifts through the refuse at the bottom exposing a MAGNETIC PLATE. Stuck to it are pieces of scrap metal, filings -- anything that could damage delicate machinery. *

Amongst the metal scraps, Enzmann finds what he was searching for -- THE GUN. *

INT. TERRAFORMING LAB - DAY

Nora enters the lab tentatively. She takes in the large hanger-like space, an enclosed terrarium-like chamber in the center recreates an alien landscape. It's a impressive sight.

Choi and several other TERRAFORMING TECHS working on a LANDING CRAFT nearby look up --

CHOI
Welcome! I'm glad you came. Everyone, this is Nora.

NORA
Wow. What is this thing?

Choi proudly shows her the vehicle.

CHOI
Couple more tweaks and she'll be ready to road test on Proxima Centauri. Full life support system, completely radiation sealed.

Nora can't help but smile.

NORA
Dr. Choi, I was wondering if you'd selected all your apprentices.

Choi tosses her a pair of work gloves.

CHOI
I have now.

INT. INFIRMARY, MEDICAL CENTER - DAY

Juliet sits on the edge of Christa's bed. Gault, nearby.

JULIET
Christa, do you remember the launch day celebration? Mr. Gault would like to ask you some questions.

CHRISTA
Lorelei was going to teach me how to dance but I couldn't find her.

GAULT
Do you know why she was in the garden?

CHRISTA
No, but...

She hesitates a moment -- it seems wrong to break a confidence. Then --

CHRISTA (CONT'D)
She was afraid of someone, I know that. She told me once. I didn't forget because Lorelei was never afraid of anybody.

GAULT
Who was it? James Toback?

CHRISTA
Not James, he was nice to her.

GAULT
Then who?

CHRISTA
She wouldn't tell me -- but she said he knew the truth.

GAULT
Truth about what?

Christa shrugs helplessly. She doesn't know.

GAULT (CONT'D)
When you were brought in here, you said something about "Globus." What does that mean? Was it something to do with Lorelei?

Now Christa looks shifty. Uncomfortable. Clearly avoiding.

CHRISTA
No. I mean... Dr. Bryce had me on some kind of medicine. I didn't know what I was saying.

She's a terrible liar.

GAULT
Christa, you can tell me.

CHRISTA
I'm a weirdo already. Do we have to talk about this?
(off Gault)
Sometimes I... I think I know things.

GAULT
What kind of things?

Christa looks away. Her voice drops to a whisper.

CHRISTA
It's hard to explain. I can still feel it. Underneath everything, behind everything, like a skull under the skin. Eyes watching...

Off Gault and Juliet, unnerved, sharing a look.

INT. STOCKYARDS - DAY

Vanderhaus and his men burst into the stockyards --

VANDERHAUS
Attention! Place all contraband on the tables in front of you and prepare to be searched.

Stokes approaches flanked by TWO BURLY BUTCHERS and Nixon.

STOKES
What's the matter Duke? Didn't get this month's payoff?

VANDERHAUS
Stand aside Stokes.

STOKES
Why don't you tell the truth, Duke?

Stokes turns to address everyone in the Stockyards --

STOKES (CONT'D)
This isn’t about some dead girl. This is about the Captain denying the Earthers our voice!

VANDERHAUS
You admitting you're an Earther?

Vanderhaus and his men power up their TASER BATONS. Stokes locks eyes with Vanderhaus --

STOKES
Proudly.
(then)
And so are they.

Stokes' Butcher Boys SLAM the doors behind the Safety Officers. Men hiding in the pens emerge from the shadows -- there are twice as many as there are Safety Officers.

STOKES (CONT'D)
You better get your own house in order before you come into mine.

Turns to his Butcher Boys.

STOKES (CONT'D)
I have it on good authority that our Chief Safety Officer's wife has taken another man into her bed.

Stokes gets in Vanderhaus's face.

STOKES (CONT'D)
Which leaves only one question...
(then)
What's he got that you don't?

The implication is clear. Vanderhaus clocks Stokes in the face. Stokes sprawls onto the floor, as the stockyard erupts in violence.

INT. ASTRONOMY DECK - DAY

Emily, alone on the astronomy deck, sits with the box of keepsakes, re-reading one of Gault notes, savoring it before she destroys it. Suddenly a FLASHING LIGHT on her console draws her attention.

Curious she goes to the console, eyes widening at what she sees.

EMILY
Oh my god.

INT. STOCKYARD - DAY

Vanderhaus throws off two of Stokes' men, tasers another. Spins to see Stokes plowing through the crowd when a KLAXON BLARES. The BRAWLERS exchange alarmed looks. Vanderhaus instantly recognizes the signal.

VANDERHAUS
Radiation Alert!

The fighting dies down as fear sets in.

VANDERHAUS (CONT'D)
Return to quarters! We're heading into a radiation storm!

TO BLACK.

END ACT FOUR

ACT FIVE

FADE IN:

INT. BRIDGE - DAY

The ship is on high alert. There is an industrial but distinctly 60s aesthetic to the design of the bridge. But make no mistake, this isn't Star Trek; the foot thick bulkheads are more reminiscent of a battleship.

Denninger and the Officers are assembled as Emily briefs them on the situation.

EMILY
According to the ship's forward radar we'll pass through a massive, heavily charged ion cloud, unlike anything we've seen.

DENNINGER
Sojourn has been hit with cosmic rays before. How is this different?

EMILY
That was years ago. Before we reached maximum speed. The radiation hazard caused by our fractional speed-of-light velocity will cause real fireworks.

GAULT
How long do we have?

EMILY
Half-hour, maybe forty minutes.

DENNINGER
Vanderhaus, have your men clear the decks. Make sure everyone is in their quarters.

Rawles approaches them with a digitab.

RAWLES
Captain, we just got a report the starboard blast shields aren't closing.

Gault says what they're all thinking --

GAULT
Without the shields the radiation will burn the ship clean through.

DENNINGER
Pump the grey water to the forward holding tanks. It'll act as a buffer.
(to Gault)
Mr. Gault, assemble a zero-gravity team and get those shields closed.
(then)
We have approximately thirty minutes to save the ship.

INT. CORRIDOR - DAY

As Gault rushes down the corridor, we see the crew preparing for the radiation alert -- sealing bulkheads, securing heavy equipment, etc.

INT. STOCKYARDS, HOG PENS - DAY

Stokes and Nixon cover the hogs with lead-lined blankets as Gault enters.

STOKES
Well, well. What brings our esteemed XO to the lower decks? Run out of people to kiss your ass up top?

GAULT
I'm not here for you, Stokes. Your problems with me are going to have to wait.
(to Nixon)
Nixon, you're zero-g rated. I need you on a repair team.

Stokes gets in Gault's face.

STOKES
Whoa, you can't just come down here and order us around. We've got work to do.

Gault doesn't back down. There's a history of animosity here.

GAULT
That's where you're wrong, Stokes. I out rank you. That's what that means.
(then)
Nixon, let's go.

Gault leaves and Nixon follows. Stokes brusquely turns, accidentally knocking over a sack of feed, spilling it. He curses under his breath and leaves the feed to clean up later.

INT. THE COMMONS - DAY

James finds Nora helping Presley secure the bird cages.

JAMES
Nora, I'm going down to the beach. I need your help.

NORA
Didn't you hear the order? We have to go to our cabins.

James pulls her aside.

JAMES
That's why now is the perfect time. No one will be watching.
(lowers his voice)
Lorelei hid something there.

NORA
You should tell the Safety Officers.

JAMES
I don't trust them. This could be the reason she was killed.

Nora hesitates a beat then follows him out --

INT. AIRLOCK BAY - DAY

Gault and Nixon seal their PRESSURE SUITS and power up their magnetic boots.

NIXON (OVER RADIO)
The access panel is on the back of the servo motor.

GAULT (OVER RADIO)
Copy that.

Nixon uses the AIRLOCK ACCESS KEY to open the bay doors into the inner hull (NOTE: Sojourn has a double hull for safety. Think a modern oil tanker.)

INT. CORRIDOR - DAY

Nora and James run down the corridor moving against the STREAM OF PEOPLE returning to their quarters.

JAMES
(spots something)
Safety Officers!

-- James pulls Nora into a small alcove. They press close together, hiding as the Safety Officers pass.

INT. INNER HULL - DAY

Air rushes out as Gault and Nixon cautiously enter the inner hull. As they take magnetic steps toward the open shield doors, Nixon looks up to see the vastness of space.

For a moment he is mesmerized. Gault nudges him forward.

GAULT (OVER RADIO)
No time for sightseeing.

INT. WATER RECLAMATION CENTER - DAY

The charming beach scene has been trashed -- sand kicked about, chairs and towels thrown aside.

JAMES
They ruined it.

James and Nora search the mess, rooting through picnic baskets and supply boxes.

NORA
Whatever she hid they must have found. We have to get back.

JAMES
No. If they'd found it Gault wouldn't have asked about it.

Nora turns to see James taking off his shirt.

NORA
What are you doing?

JAMES
There's one place they didn't look.

He points to the deep pond. Nora averts her eyes, her heart racing, as James strips down to his underwear.

INT. BRYCE QUARTERS - DAY

Edwin lowers the protective RADIATION CLAMSHELLS over the beds. Juliet enters with Christa.

JULIET
I'll share a pod with her to keep her calm.

EDWIN
Where's Nora?

JULIET
She's not here?

Juliet glances around, unsure whether to panic or be furious.

EDWIN
Stay with Christa. I'll find her.

INT. WATER RECLAMATION TANK - DAY

James swims along the bottom of the tank with a flashlight between his teeth, his sinewy muscles glistening. He's about to return to the surface when something glints in the beam ——

-- A GLASS MASON JAR pinned beneath a pump.

INT. WATER RECLAMATION CENTER

Nora peers into the water. James surfaces, gasping for air.

NORA
Did you find anything?

JAMES
It's stuck.

Nora starts undressing. James stares unabashedly.

JAMES (CONT'D)
What are you doing?

NORA
Helping.

INT. CORRIDOR - DAY

Edwin hurries down the corridor when he's intercepted by several Safety Officers.

SAFETY OFFICER
Sir, this area is closed.

Edwin tries to push past the Safety Officers.

EDWIN
I'm looking for my daughter!

The Safety Officers grab him by the arms.

SAFETY OFFICER
There are radiation pods all over the ship.
(to the other S.O.)
Take him back to his quarters.

Off Edwin, as they usher him away...

INT. SHIP'S INNER HULL - DAY

Nixon crouches within the machinery, working on the shield motor. Gault tests the circuit with a diagnostic unit.

NIXON (OVER RADIO)
It's a worm drive. The auger has to lock before it'll engage.

GAULT (OVER RADIO)
Hold on. Okay. Try it.

Nixon powers it up. The motor HUMS to life.

GAULT (OVER RADIO) (CONT'D)
The shaft is turning. Let's get back inside.

As they turn to leave, Nixon's magnetic boot catches in the gears --

NIXON (OVER RADIO)
My leg!

Thinking fast, Gault jams a wrench between the gears, tries to free Nixon's leg.

NIXON (OVER RADIO) (CONT'D)
I can't shut it down!

We HEAR the wrench buckling as the massive gears strain. Gault yanks Nixon's leg free just before the wrench snaps in half --

-- the enormous shield doors shut with a THUNDEROUS CLANG.

INT. WATER RECLAMATION FACILITY - DAY

Watery light illuminates James and Nora's lithe figures as they swim to the bottom of the tank.

James strains to lift the heavy pump. Nora fishes into the crevasse, reaching for the jar. Her fingers finally touch glass and she slides it out.

James and Nora swim toward the light. As they surface, the water level in the tank begins to rapidly diminish - it's being pumped to the bow tanks per Denninger's orders.

JAMES
The water's draining!

NORA
We'll be trapped!

James swims hard to the rim and grabs it. Nora just manages to grasp his other hand as the water is sucked out beneath them in a deafening vacuum WHOOSH.

They hang there a moment, suspended above the bottom. Nora looks down, gaping at the massive machinery far below.

JAMES
Toss it over the edge.

Nora hooks the glass jar out onto the beach. Using all his strength James swings Nora up. She grasps the edge.

They climb out, collapse onto the sand, panting for breath. James opens the jar, dumping out the nuts and bolts that weighed it down, and removes the MISSING VIDEO CARTRIDGE.

INT. AIRLOCK BAY - DAY

Nixon opens the door. Gault rips his helmet off, hits the intercom --

GAULT
Captain, shield doors are closed.

DENNINGER (V.O.)
(over intercom)
Good work. Get to your quarters.

Gault and Nixon strip off their pressure suits.

NIXON
Thanks for what you did.

GAULT
You fixed it. Everyone on this ship owes you their lives.

As Gault goes to leave, Nixon stops him --

NIXON
Listen. The night Lorelei died, Stokes was with her. He gave her something.

GAULT
What?

Nixon locks eyes with Gault --

NIXON
A gun.

INT. BRYCE QUARTERS - DAY

Christa eyes the radiation clamshell suspiciously.

JULIET
It comes down over the bed. There's nothing to be scared of.

CHRISTA
I won't be able to breathe.

JULIET
Of course you will.
(re: masks)
There's a mild sedative. It'll put you right to sleep.

Christa looks unconvinced. Juliet takes off her SEA-HORSE NECKLACE.

JULIET (CONT'D)
The sea-horse will guard us.

Juliet sets the necklace on the dresser. Christa reluctantly crawls in; fixes the mask on her face.

JULIET (CONT'D)
When we wake up, it'll seem like it was just a dream.

Just then the doors open and Edwin enters, frustrated.

JULIET (CONT'D)
Where’s Nora?

EDWIN
They sealed the deck.

JULIET
Edwin --

EDWIN
Nora’s a smart girl. There are radiation pods all over the ship.

The ship is suddenly ROCKED at the periphery of the storm. Juliet looks worried.

EDWIN (CONT'D)
(reassuring)
It's just debris. It collects in the ion clouds. We're getting close.

Juliet steadies herself as she fixes the mask over her face.

INT. CORRIDOR - DAY

James and Nora, dripping wet, run down the corridor as ALARMS SOUND and THE FLASHING YELLOW LIGHTS TURN RED.

NORA
We've got two minutes. Hurry!

They struggle to keep their balance as THE SHIP ROCKS. A heavy blast door starts to shut --

JAMES
WAIT!

But it's too late, they're cut off from the cabins. James pounds on the blast door with his fists.

NORA
This way!

INT. CORRIDOR - DAY

Gault joins Vanderhaus in the empty corridor as they head to their cabins --

VANDERHAUS
Gotta love the timing, there's a killer on the loose and we're all laying down for a nap.

The SHIP ROCKS VIOLENTLY as Vanderhaus opens his cabin door.

GAULT
If he leaves his pod during the storm, we'll know who he is by how fast he dies of radiation poisoning.

VANDERHAUS
Comforting, but I'm gonna lock my door anyhow.

Gault glimpses Emily inside before the door closes.

INT. TERRAFORMING LAB - DAY

Nora and James enter the dark, cavernous lab. Crackling ion radiation FLASHES outside the portholes. An otherworldly and unnerving light display unlike anything ever seen on earth.

Nora pulls the tarp off the landing craft.

JAMES
What the hell is that?

NORA
A landing craft. It’s radiation shielded.

They climb inside. Nora turns to the windshield; the flashing light outside.

NORA (CONT'D)
I've never seen anything like it.

The closeness of their bodies is electric.

JAMES
My grandfather once told me that back on Earth you couldn't look at the sun without hurting your eyes.

NORA
We'll have a sun someday. Three of them. And when we get close enough to Proxima Centauri we'll rotate the ship, make our own sunrise.

JAMES
If we make it through this.

James turns to her. Their eyes meet. She's suddenly aware of her barely clothed body; pulls her bunched up clothes close to her. Shy. James leans in. Kisses her.

NORA
What about Lorelei...?

James reluctantly pulls back.

JAMES
You're right...

Nora looks into his soulful eyes; they can't deny the attraction. A flash of energy crackles across the windshield, underscoring their dire situation.

They reach for each other, giving in to the moment, instantly locked in a kiss.

INT. CAPTAIN’S QUARTERS - DAY

Denninger addresses the crew over the PA system.

DENNINGER
This is Captain Denninger. We're entering the ion cloud. Be sure your mask is secure. There's nothing to worry about, it's just a little bit of stormy weather..

Denninger smiles to himself as he puts on a vinyl record. *Stormy Weather* by Ella Fitzgerald plays throughout the ship.

MONTAGE — THROUGHOUT THE SHIP

-- Nora and James claw at each other, kissing, hungry -- needing to fill a void inside that is unfamiliar, unspeakable. Their breath fogging the view ports of the landing craft.

-- Vanderhaus joins Emily in the pod and lowers the clamshell. As they lay there the ship ROCKS suddenly. The lights flicker. Vanderhaus reaches out his hand to comfort her. There's a beat before Emily takes it and squeezes it tight.

-- Gault stares off, alone, as his clamshell closes.

-- Juliet pulls Christa tight, stroking her hair to keep her calm as they breathe deeply. As Juliet's eyes close, we follow the tube of Christa's mask down... to where it's pinched between the clamshell and the bed.

An eerie stillness falls over the ship as it moves silently through the eye of the storm. Eerie flashes play across the portholes. We’ve never seen Sojourn this quiet.

INT. BRYCE QUARTERS - DAY

Christa’s eyes suddenly open. She gasps for air, there’s nothing coming through her mask! She tugs on it, panicking, finds the tube pinched.

Christa pulls off the mask, sucks in deep gulps when she sees something through the radiation-proof lead crystal window. She tries to wake Juliet, but cannot.

OMINOUS SHADOWS move past, flittering in the malarial emergency lights. Christa's eyes dart to the sea-horse necklace on the night stand.

A DARK FIGURE looms in the doorway -- the figure wears a heavy plastic suit similar to the pressure suits we saw earlier, and yet different somehow, more like a Hazmat suit.

Christa lies stock-still, deathly afraid to move or even breathe.

Through THE MASK OF THE SUIT, we can just barely make out Harris Enzmann. He gently plucks the sea-horse necklace off the dresser and takes it. *

INT. STOCKYARDS - LATER *

A rubber boot steps into the feed Stokes spilled, leaving a footprint as Enzmann makes his way toward the RENDERING VAT. He kneels, opens the lid and dumps in the gun we saw him retrieve earlier. OFF this... *

TO BLACK.

END ACT FIVE

ACT SIX

FADE IN:

VARIOUS SHOTS - NIGHT

Sojourn glides silently through space. A message on a computer screen blinks: "CLEAR. CLEAR. CLEAR." The shield doors over the atrium automatically open. Clamshells throughout the ship retract. The crew stirs awake.

INT. BRIDGE - NIGHT

Denninger and the Officers return to their stations.

DENNINGER
I want status reports from every department. And a structural integrity analysis on the reactor's shielding.

Gault pulls Denninger aside.

GAULT
Captain, after we repaired the shield doors Nixon had a crisis of conscience. About Stokes.

Denninger raises an eyebrow.

INT. LANDING VEHICLE - NIGHT

James watches Nora get dressed, silent. Nora feels awkward.

NORA
My mom's probably going out of her mind.

Nora opens the hatch. James stops her with a kiss.

JAMES
I want to see you again.

Nora nods, full of emotion. She slips out. Off James picking up the video cartridge, his smile fading.

INT. STOCKYARD - NIGHT

Stokes unbolts the stockyard door, swigging from a bottle of PGA. He answers the braying of the restless livestock --

STOKES
I’m coming. I’m coming.

Stokes notices something in the feed he spilled earlier -- the slightest imprint of a boot. He studies it, curious --

STOKES (CONT'D)
Nixon?

Stokes looks around but Nixon isn't there. Just then the doors swing open. Gault, Vanderhaus and Safety Officers enter.

STOKES (CONT'D)
Look who's back and this time you brought friends. Big man.

GAULT
(to Vanderhaus)
Search the place.

Vanderhaus' men fan out and rip apart the stockyards.

STOKES
If you find any nude photos of Duke's wife, they're not mine.

Vanderhaus gets in Stokes's face.

VANDERHAUS
Where is it?

STOKES
Where's what?

Vanderhaus zaps Stokes with his taser baton.

Gault stands over him.

GAULT
We know you gave Lorelei the gun.

STOKES
Screw you.

Stokes MOANS on the ground.

SAFETY OFFICER (O.S.)
Sir, there's something in here.

They turn to see a Safety Officer over by the rendering vats, trying to fish something out. Gault joins them, reaches into the tank and pulls out --

-- the gun, dripping with fat.

STOKES
You son of a bitch! You set me up!

Safety Officers restrain Stokes as he lunges for Gault.

INT. BRYCE QUARTERS - NIGHT

Juliet packs Christa's clothes. Nora enters. Juliet glares at her daughter, turns to Christa.

JULIET
Don't forget your sweater, Christa. It's in the infirmary.

Christa exits. Juliet stops Nora as she heads for her room --

JULIET (CONT'D)
Where were you? Your father and I were worried sick.

NORA
I waited out the storm in the Terraforming Lab.

JULIET
Alone?
(Off Nora's hesitation)
Who were you with?

NORA
I'm almost eighteen. You can't control me anymore.

Nora storms off. Frustrated, Juliet turns to see Christa clutching her sweater.

CHRISTA
Is Nora alright?

Juliet forces a smile, goes to the dresser --

JULIET
She's fine. Christa, have you seen my necklace? I'm sure I left it here.

CHRISTA
You did.

JULIET
Did you take it? You can tell me. I won't be mad.

CHRISTA
Not me.

Juliet raises an eyebrow.

CHRISTA (CONT'D)
He took it. While we were sleeping.

JULIET
Christa, no one was in here.
Everyone was asleep.

CHRISTA
The Globus never sleeps.

Her conviction unnerves Juliet. *

INT. INTERROGATION ROOM - NIGHT *

Stokes is brought in by two Safety Officers. They handcuff him to a table. He's seated across from Gault.

GAULT
Tell me about the gun.

Stokes looks at him, a hint of a defiant smile. He feels superior knowing something Gault doesn't.

GAULT (CONT'D)
All right, I'll talk. Since this is going to be the first murder trial on *Sojourn*, we'll be playing it by ear. Susan Weir might be your attorney, if you ask her, but of course she's never done much beyond draw up wills --

STOKES
You're joking right? Why would I give Lorelei the gun, then take it back and kill her? This is a set-up.

GAULT
Why would anyone go through all that trouble to frame a man who shovels pig shit? You're just not that important.

Stokes loses his temper.

STOKES
You <u>chose</u> me because you <u>don't</u> think I'm important! You need a scapegoat. To calm people down.

GAULT
What about after you're gone? If there was another killing we'd look like fools.

STOKES
Wait, wait, what do you mean -- "after I'm gone"?

GAULT
You think we can afford to lock up an able-bodied worker for the rest of his life? Assign guards to watch him? Come on, Stokes. You know we can't even afford to add a baby without someone dying. You'd be a luxury, beyond our means.

Stokes begins to look desperate. He searches frantically for an argument to prove it isn't so --

STOKES
What about Nicholson? When he got paralyzed, everybody pulled together to --

GAULT
Stokes. Nobody's going to spend precious resources on the killer of a young woman. No, we'd have to do what every small, isolated society does: exile you.

STOKES
To <u>where</u>?

Gault quietly looks up and lets his gaze travel idly across the ceiling as though across a big, empty sky.

STOKES (CONT'D)
That's not exile, it's <u>death</u>! You're talking about spacing me!

Gault meets his gaze calmly. A beat.

STOKES (CONT'D)
I don't know who killed her. I gave her the gun because she asked for it.

GAULT
Who was she afraid of?

STOKES
From what she said... I think it was more a question of who was afraid of her.

Off Gault, considering this...

INT. MAINTENANCE TUNNEL - NIGHT *

Dark. Empty. Deep in the guts of the ship. A moment passes, then A PANEL IN THE FLOOR is gently pushed open. A figure crawls out. He stands and peers into the darkness, waiting as a SAFETY OFFICER moves past. *

A second figure looks up through the opening, tentative. *

ENZMANN *
Hand me the light. *

He turns on an amber lamp. We can now see it's Enzmann and Carrillo. *

Enzmann holds the light ahead of him. It casts an eerie, otherworldly glow. We recognize this as the spot where Lorelei was killed. *

Carrillo quietly follows, carrying some kind of tool case. *

Enzmann takes in the scene. The pillar, the Earther symbol, the blood drops on the floor, the pipes and conduits along the walls. He points, decisively, to several spots. *

ENZMANN (CONT'D) *
Here, here, and there. *

Carrillo looks nervous, fumbles with his tool case. *

CARILLLO *
What if someone sees us? If they had any idea -- *

ENZMANN *
(interrupting) *
They won't. Now let's get this done. *

As they start their mysterious task, we... *

END ACT SIX

ACT SEVEN

FADE IN:

INT. CORRIDOR - DAY

A flow of mourners heading inside the crematorium. Emily joins Gault, aside from the others, for a moment.

EMILY
Duke's joining me here. He's coming from work.

Gault can see she has something to say.

GAULT
Okay.

EMILY
I'm not a liar, Oren.

GAULT
Of course you're not a --

EMILY
I can't make things up. I can't pretend things are one way when there's another story deeper down.
(looks at him)
You're the most important person in my life. How do I hide that?

GAULT
It's hard for me too.

EMILY
You only have to put on a false face for the world. I have to do it for the man I'm married to.

That makes him wince. And he knows where this is going.

GAULT
Don't say goodbye.

EMILY
(bitterly wry)
On this ship? How can I? We'll see each other a thousand times. But goodbye to...
(forces this)
...to holding you. Turning to you. I'm going to try to turn to my husband.

She leaves him, walks inside. Off Gault, aching.

INT. HOLDING CELL - DAY

Stokes is jarred awake by a CLANG. He's surprised to see the cell door open.

INT. SAFETY OFFICE - DAY

Stokes enters cautiously, it's quiet, empty. Stokes takes in the panopticon monitors. The ship is running on a skeleton crew. Where is everyone? Eyeing the monitors he sees the memorial service, the majority of the crew is in attendance.

Stokes unlocks the steel cabinet where the Taser Batons are kept. He opens it and grabs a Taser baton, when he sees something with a little more kick -- the gun.

INT. MEMORIAL SERVICE - DAY

Lorelei's funeral. Denninger stands beside the tightly wrapped body. Gault watches from the back.

DENNINGER
Lorelei Wright's passing reminds us of our place. Our limitations.

As Denninger's words wash over the crowd, Lorelei's family and friends file past the body, faces we've come to know, and others who are as yet unfamiliar --

DENNINGER (CONT'D)
Individually we are but a small part of something far greater...

-- each person places a slip of paper on Lorelei's shrouded body; good-byes, final thoughts, remembrances. Nora looks over at James, catches his eye. Her gaze drifts back to the body, and overcome with conflicted emotions, she slips out.

DENNINGER (CONT'D)
Greater, yet essential to the survival of the whole...

As the body glides slowly into the incinerator we glimpse the handwritten notes: "I never told you but...", "I remember when...", "I miss you..." As the flames engulf the body, gusts of heat lift the scraps of paper turning them into wisps of ash and glowing embers...

INT. CORRIDOR - DAY

Stokes moves down the empty corridor. Hearing someone approach he ducks into an alcove.

A PAIR of Safety Officers pass by without seeing him. He tracks them silently as they head off. When the Safety Officers get a call on their RADIOS, Stokes watches as they turn and start to head back. Gritting his teeth Stokes takes off running. Rounding a corner he collides with

NORA

still upset from the memorial service. He knocks her to the ground, then lunges for her. She attempts to scramble away. Stokes drags her to her feet, when a Safety Officer rushes toward him, Stokes ZAPS him with the Taser Baton, knocking him off his feet. Stokes pulls the gun from his waistband.

STOKES
Back up the way you came or you'll have a hell of a mess to clean.

The Safety Officers don't back away. Stokes glances down the opposite corridor, sees more Safety Officers approaching.

SAFETY OFFICER
Stokes, there's nowhere to go.

Stokes brandishes the gun as he hits the button for the airlock bay. Nora looks terrified.

STOKES
Shhh, girl. You and me, we're just gonna have a little fun.

INT. CORRIDOR - DAY

As the mourners file out, Christa approaches Gault.

CHRISTA
Mr. Gault, I found this in my cabin. It was Lorelei's.
(she hands him something)
She told me someone gave it to her.

Gault looks at the ANTIQUE BRASS DIAL, his expression darkens with recognition when the KLAXON SOUNDS.

INT. AIRLOCK BAY - DAY

The ALARM CONTINUES BLARING as Stokes brandishes the gun, holding Nora hostage inside the airlock.

STOKES
Anyone tries to open the hatch and I blow the airlock!

Denninger and Gault enter; the SAFETY OFFICERS are locked in a standoff with Stokes, who has sealed himself and Nora in the airlock.

DENNINGER
You're making things worse for yourself, Stokes.

STOKES
Let's be honest, Captain. Things couldn't possibly get any worse for me. Do you think my cell door just happened to be open? It's a lot easier to kill someone in a manhunt.

GAULT
Let the girl go and I'll get to the bottom of it. I give you my word.

STOKES
Oh yeah? Give it to me in here and we'll see if I take it.

Gault takes a step forward, when Denninger stops him.

DENNINGER
Oren, don't.

GAULT
You told me if any more blood was shed it would be on me.

INT. AIRLOCK - DAY

Gault steps through the hatch.

GAULT
Okay, you have me. Let the girl go.

STOKES
I don't think so. I like my odds better with two hostages.

Stokes shoves Gault forward, locks the hatch.

STOKES (CONT'D)
On the floor!

Gault is on the floor next to Nora; she's terrified.

GAULT
It's okay. I'm gonna get you out of here.

STOKES
And how are you going to do that, Gault? How are you gonna resolve this situation? I know what my dad would've done when he was XO. And I know what I would do if I had the job. But you made sure that didn't happen, didn't you?

GAULT
I can't change the way things played out, Stokes. I got the job. What do you want? An apology?

STOKES
Yeah, that'd be nice.

GAULT
Well, you're not getting one. So tell me what I'm doing wrong.

STOKES
I was set up. Someone came in the stockyards during the radiation storm and planted the gun.

GAULT
That's impossible. No one could survive that kind of radiation.

STOKES
Say what you want, but I saw a boot print after the storm where there wasn't one before.

Gault weighs the implications of what he's saying -- when the AIRLOCK WARNING starts blaring.

INT. AIRLOCK BAY - DAY

RAWLES
Captain, the exterior air lock is opening! Some kind of a malfunction.

DENNINGER
(to Vanderhaus)
Get the torches and cut them out of there.

INT. AIRLOCK - DAY

Stokes turns to see the air lock begin to open, a grim awareness spreads over his face.

STOKES
Looks like we're both expendable.

Nora scrambles to the hatch, bangs on it --

NORA
OPEN THE HATCH!

Gault seizes the distraction and SLAMS Stokes into the bulkhead. They struggle for the gun. Stokes aims at Gault, pulls the trigger. Nothing happens -- the safety is on.

They tumble across the deck as everything starts getting sucked out of the airlock --

Nora hangs onto the hatch door. The gun flies into space as Gault activates the magnetic boots of a pressure suit and struggles to hang on. Stokes grabs Gault's leg. The RUSH OF AIR is deafening.

GAULT
Take my hand!

Stokes reaches for Gault's hand, but just manages to touch his fingertips when he's whipped across the floor, pinballing against the steel bulkhead, then RIPPED out the airlock into oblivion.

INT. AIRLOCK BAY - DAY

Rawles touches several wires together and the airlock doors close. Pressure returns as the team of Safety Officers cut the inner airlock hatch.

INT. AIRLOCK - DAY

SPARKS FLY as the torch finishes its cut and the hatch falls inward with a CLANG. Gault hugs Nora, comforting her as he gasps for breath, his mind racing --

END ACT SEVEN

ACT EIGHT

FADE IN:

INT. CAPTAIN'S QUARTERS - NIGHT

Viondra gets undressed. Denninger looks out at the stars.

VIONDRA
So the nice girl is saved, the bad man is punished and the community comes together. I almost feel as if we're all one people, striving for the stars. And not just a nest of vipers hurtling forward blindly.

DENNINGER
Do you have something you want to tell me?

She tosses her slip away, goes on as if speaking idly.

VIONDRA
Do you remember when we were paired? That romantic day when they told us we were number one on each other's genetic hit parade? My mother was disappointed; you didn't seem destined for great things.

DENNINGER
(impatient)
Yes, she made that clear at the wedding.

VIONDRA
I'm glad you remember the wedding. I often think of it. And how I told you that night that I loved you.
(beat)
Scared the hell out of you, didn't I? Poor man. You were perfectly ready for a businesslike arrangement, and I went and spoiled it.

Denninger is silent. She's right. He knows he hurt her and helped get this marriage off to its fucked-up start. Seeing she's hit home, Viondra, pleased, slides up to Denninger, presses her barely clothed figure against him.

VIONDRA (CONT'D)
Rose has lost sway in the council. It seems your decisive action has won you new allies.

DENNINGER
And what about Rose's informant? Who told him Lorelei was murdered?

VIONDRA
That will require further digging.

DENNINGER
We are talking about your girls, aren't we?

Finally Denninger's expressed his fear. He can trust his wife politically, but can he trust her physically? She pulls away.

VIONDRA
Do you really want to know, William?

Denninger meets her eyes. Seething. Conflicted.

DENNINGER
Perhaps you're right, my love. There are vipers amongst us.

VIONDRA
You say the sweetest things to me.

Denninger kisses her aggressively, pushes her onto the bed...

INT. ASTRONOMY DECK - NIGHT

Emily looks out at the stars as Vanderhaus enters. He's holding the book from the tunnel.

VANDERHAUS
You planning on coming back to the cabin any time soon?

EMILY
Sorry, I've been studying the light signatures in that quadrant Christa pointed out. I think there might actually be a viable planet there.
(re: the book)
What's that?

VANDERHAUS
Just something I'm looking into. Rilke. Ever heard of him?

EMILY
Can't say that I have.

VANDERHAUS
It's a book of love poems.

Something catches inside of Emily, but she betrays nothing. Smiles slightly. There’s a pained look in Vanderhaus's eyes.

VANDERHAUS (CONT'D)
Don't work too hard.

Off Emily watching Vanderhaus board the Rail Car --

INT. BOTANICAL GARDEN - NIGHT

Juliet sits on a bench. Nearby, Nora and Christa plant some flowers at Lorelei's memorial. Edwin sits down beside Juliet.

EDWIN
How's Nora?

JULIET
Shaken. But doing okay, considering.

A beat. She's almost embarrassed to bring this up, but...

JULIET (CONT’D)
There's no way anything could board the ship, is there?

EDWIN
What? Aliens?
(laughs)
We're travelling millions of miles per hour. If it were even possible they would be so far beyond us technologically, we'd be nothing but little ants to them.

Juliet's lost in thought.

JULIET
What could ants ever have to say to humans?

EDWIN BRYCE
Complaints about insufficient picnic crumbs?

Juliet laughs, grateful for his normalcy.

INT. CAPTAIN'S QUARTERS - NIGHT

Denninger pours a couple drinks.

DENNINGER
I think we could both use one of these.

As Gault takes his drink he places a tiny antique ASTROLABE on the table -- the object Christa gave him. Denninger looks at it a long moment.

GAULT
It's an astrolabe, isn't it?

Denninger picks up the brass instrument.

DENNINGER
Abraham Enzmann gave this to the first Captain before launch. People have no idea how incredibly difficult a journey like Columbus's was.
(indicates astrolabe)
This told him latitude but not longitude. Reaching the New World was like finding a needle in a haystack. Pure blind luck.

He puts the astrolabe back in the glass display case with the other nautical antiquities.

GAULT
In the airlock... Stokes tried to shoot me.

DENNINGER
Are you surprised? The man was a killer.

GAULT
He didn't know how to use the gun, Will.

This sinks in for a moment.

DENNINGER
He panicked.

GAULT
Or maybe he wasn't the killer.

Denninger regards Gault a little sadly.

DENNINGER
I threw you out of Eden, didn't I?
(off Gault's look)
I set you on this course, Oren. Made you the investigator. Now you're ready to distrust anyone.
(sighs)
I didn't kill Lorelei.
(MORE)

DENNINGER (CONT'D)
She was just playing me for the old fool I am. She made me feel... vital.
(then)
I couldn't help myself.

GAULT
You should have told me.

Denninger finishes his drink.

DENNINGER
You know Oren, if you and I hadn't been born on this ship we might have accomplished great things.

GAULT
We are doing something great, sir.

Denninger smiles ruefully.

DENNINGER
The Captain who launched and the Captain who lands, that's who history will remember. The guy in the middle... Who gives a shit?
(then)
I expect you on the track tomorrow, bright and early.

INT. RAIL CAR - NIGHT

Christa rides the Rail Car to the Crow's Nest. The hum of the motor fills the silence.

INT. ASTRONOMY DECK, CROW'S NEST - NIGHT

Christa steps into the empty astronomy lab. Emily's charts and calculations are still laid out on the table.

Christa passes them by, lies down where Juliet found her earlier. Looks up at the stars, searching -- it seems, as innocently as a girl on a hillside back on Earth.

Then finding something out there in the blackness of space... her expression changes. Becomes intense.

CHRISTA
Stop it.

A pause, almost as though she waits for an answer. None comes.

CHRISTA (CONT'D)
I know you're there.
(sits up; defiant)
Stop watching us! Leave us alone!
I'M NOT AFRAID OF YOU!

But she is. We PULL BACK on the small figure, her face twisted, trying not to cry with the profound terror of SOMETHING OUT THERE, IN THE DARK, WATCHING...

INT. OBSERVATION ROOM - NIGHT

Enzmann focuses on a monitor showing Christa, staring into camera. PULL BACK as Enzmann looks up at a bank of monitors. From here he can see every corner of Sojourn -- crew quarters, corridors, airlock bays, the botanical. A half a dozen other TECHNICIANS, mill about the Observation Deck working computer consoles.

As Enzmann glances up from the monitors the CAMERA CRANES UP -- through the open walls of the observation deck, past giant industrial struts, massive gimbals, cables and projection screens -- to see what Enzmann is looking at:

Sojourn -- 1500 feet long, a hundred thousand tons of steel, and very much here on earth. <u>And no one on board has any idea.</u>

Carrillo comes up to Enzmann.

CARRILLO
Cameras in the maintenance tunnel are up and running.

Enzmann nods.

CARRILLO (CONT'D)
After watching them so long, it felt wrong to go in there somehow. It made it too real.

Enzmann gives Carrillo a reassuring look.

ENZMANN
Get used to it. Every mouse will eventually learn to outsmart the trap. It's our job to make sure they don't.

TO BLACK.

<u>END OF PILOT</u>

SOJOURN
EPISODE 03

ACT ONE

FADE IN:

INT. ENZMANN'S HOUSE - DAY

HARRIS ENZMANN at breakfast with his wife, LINDA (mid 30s) and 14 year old son, DAVID, whose phone is on the breakfast table as he texts, ignoring his parents. It's the portrait of everyday, American suburban life.

LINDA
The light's still on in the mini-van. Harris, are you listening? You said you were going to get the oil changed.

ENZMANN
That's just a reminder. I'll get it done this weekend.

LINDA
You said that last weekend--

But Enzmann has glanced at his son's phone, and suddenly he cuts across Linda in a sharp voice:

ENZMANN
What are you typing?

DAVID
(being a 14-year-old asshole)
It's called "texting," Dad.

ENZMANN
(still sharp)
What are you texting?

DAVID
Nothing.

ENZMANN
(re: the phone screen)
Not nothing. I know what "DIAF" means. It means "Die in a fire."

DAVID
Okay, a kid was giving me a hard time, no big deal, and I told him DIAF.
(off Enzmann's intense stare)
It's just a text! People say shit!

ENZMANN
And other people have to take the shit. Sometimes they just feel bad. Sometimes they snap and jump off water towers --

DAVID
They're just words on a screen!

LINDA
Honey, you're making too much of --

Enzmann picks up the phone. Fierce, intent, committed to what he's saying --

ENZMANN
They're not words on a screen. This is a world in here. When you type on it, you become part of that world. You change it. You have to take responsibility for that.

He says it like a prophet, eyes burning into David's. David looks freaked out. OFF this...

INT. ENZMANN'S HOUSE, FRONT DOOR - DAY

Enzmann gathers his things, subdued.

LINDA
Well, congratulations. You scared a 14-year-old boy.

ENZMANN
I'll get him the new iPhone. He won't care.

LINDA
What is it with you? You ignore him for months, then you jump down his throat --

ENZMANN
I have to go to work.

He leaves.

INT. KRUEGER'S APARTMENT - DAY

THE SOUND OF A SHOWER RUNNING resonates through the stunning high-end apartment decked out with modernist furniture. Sparse, but sexy. Everything in its place, except for the clothing tossed on the floor as if they were ripped off in a hurry. Because they were. THE SHOWER SHUTS OFF.

A sliver of morning sun cuts across the room revealing a SVELT YOUNG WOMAN (20) asleep on the floor, wrapped in a silk sheet. TWO EMPTY BOTTLES OF CHAMPAGNE lie next to her.

KRUEGER (O.S.)
Orange juice?

The Svelt Young Woman stirs, looks up at SAMANTHA KRUEGER (30s, attractive, focused), standing over her wearing only a towel. She hands her a glass of orange juice.

SVELT YOUNG WOMAN
Look at you. Must be a morning person, huh?

Krueger starts picking up her clothes.

KRUEGER
Coffee's brewing. Help yourself to whatever I have in the fridge.

The Svelt Young Woman sits up, sheet barely covering herself, watching as Krueger starts getting dressed...

SVELT YOUNG WOMAN
Call in sick. Say you had a flat.

KRUEGER
Can't. New job, don't want to give a bad first impression.

Krueger turns to her, gives her a practiced smile.

KRUEGER (CONT'D)
Leave your number on the fridge. Maybe we can do this again some time.

Krueger unlocks a drawer, pulls out a GUN AND HOLSTER. The Svelt Young Woman just looks at her --

SVELT YOUNG WOMAN
What kind of work do you do anyway?

EXT. PARKING LOT, ALHAMBRA - DAY

Enzmann parks the mini-van, gets out. PULL OUT to reveal that he's in a giant empty lot.

INT. SECURITY CHECKPOINT - DAY

Krueger's bag is X-rayed, her retina photographed. She raises her arms for a three-dimensional body scan. She gathers her belongings, her computer, cell phone and gun are held back.

KRUEGER
When do I get those back?

SECURITY GUARD
When you leave the facility.

The Security Guard gives her a MAGNETIC BADGE.

SECURITY GUARD (CONT'D)
Your badge is blue. You may only speak with and interact with other blue badges. If a person with another color badge attempts to interact with you, report it to security immediately.
(locks eyes with her)
Is that understood?

KRUEGER
Blue Badges. Got it.

As she heads off down a long spartan hallway, we see a CCTV CAMERA tracking her.

PUSH IN ON THE CAMERA to see the word "Globus" on the lens. <u>This</u> is the mysterious Globus Christa was referring to.

INT. OFFICE - DAY

A framed cover of Time Magazine from 1962 featuring Abraham Enzmann hangs on the wall. His son, Harris Enzmann, flips through a thick, Classified Non-Disclosure Agreement.

KRUEGER
I've never signed a non-disclosure that long before. Anything else you need? Blood, DNA, testimony from the nuns back in parochial school?

Enzmann looks up, studying her a beat --

ENZMANN
I was reticent to bring in an outsider. But Martha Warren insisted. She said you had worked with her before. Was that when you were in the military?

KRUEGER
(wry smile)
Her non-disclosure was only slightly shorter than yours. Or maybe the font was just smaller.

ENZMANN
Exactly how much did Martha tell you?

KRUEGER
Let's pretend I know nothing. Tell me in your own words.

Enzmann goes to the window.

ENZMANN
How would one solve a murder if they could never visit the crime scene? Never question a witness? Never examine the evidence?

KRUEGER
Well, I certainly wouldn't grab the easiest suspect and hope for the best.

Enzmann takes it as it's intended - a dig.

ENZMANN
I am convinced we have the killer in custody.

KRUEGER
(smiles)
Obviously Director Warren isn't as confident as you are.

INT. SERVICE ELEVATOR - DAY

Enzmann waves his MULTI-COLORED BADGE (blue/yellow/red/green) in front of the CARD READER and selects the lowest level (the fifteen sub-basement floors are listed in descending order).

ENZMANN
When my father originated this project in the early '60s, the intent was to gather the best and brightest to help solve the enormous logistical, scientific and sociological problems humanity faces in the coming decades.

KRUEGER
So it's like a think tank.

ENZMANN
In a way. Only one you can never leave.

Krueger wrinkles her brow. As the elevator doors open deep underground --

ENZMANN (CONT'D)
I like to think of Sojourn as a lifeboat for humanity.

INT. SUB-BASEMENT BUNKER - CONTINUOUS

-- Krueger gets her first glimpse of Sojourn -— a massive steel space ship, 100,000 tons, 1500 feet long, surrounded by a web of cables, hoses, cameras and projectors all encased in a gigantic concrete hanger.

Krueger looks up at it in awe --

KRUEGER
What the fuck is that?

ENZMANN
A fully functional, self-sustaining starship. And as far as the crew believes, it's half-way through a century long journey.

KRUEGER
There are <u>people</u> in there?

ENZMANN
Three hundred and fifty souls. Most of them born on the ship. It's a long-term sociological experiment to test the viability of inter-generational space flight.

Krueger raises an eyebrow. Then, deadpan --

KRUEGER
Fifteen stories under a parking lot in Alhambra?

ENZMANN
Great attention has been taken to insure realism. Every detail from the movement of the stars to the flushing of the toilets is exactly as it would be on the real journey. The minute they doubt the validity of their environment is the minute the experiment fails, taking with it humanity's best hope for survival.

KRUEGER
"Best hope for survival?" You're joking, right?

ENZMANN
Take a look around and tell me I'm not serious.

She shifts her gaze back to the massive ship, trying to process it all --

KRUEGER
Where do they think they're going?

CUT TO:

EXT. ALIEN PLANET - DAY

An alien landscape -- strange, watery light. The otherworldly terrain looks right out of Avatar. We hear the BREATHING APPARATUS of a spacesuit.

A young woman comes bounding across the landscape with childlike enjoyment of the low gravity environment. Moving closer, we see it’s NORA BRYCE and she’s having a blast.

REVEAL we are --

INT. TERRAFORMING LAB - DAY

The alien landscape is actually inside the TERRA SIMULATION CHAMBER, a large glass enclosure in the Terra Lab.

ENSIGN BOBBY RAWLES leads a tour of a half-dozen 17 year-olds, including Nora and her best friend, PRESLEY.

RAWLES
The closer we get to Proxima the more we learn about the environments we'll face. The Terra Chamber is designed to simulate those landscapes so we can prepare for life in our new home.

Rawles, in his dress whites, looks like he's out of An Officer and a Gentleman. Twenty, handsome -- a man who's going places. He flirts with Nora as he helps her out.

RAWLES (CONT'D)
You looked good in there. A natural.

Nora takes off her helmet, shaking out her hair.

NORA
You think so? I'm apprenticing with Dr. Choi.

RAWLES
Pretty and smart.

He gives her a smile, then moves off to help another student. Nora turns to Presley.

NORA
You should try, Presley. It's a blast.

PRESLEY
Not really my thing. I've already applied for a Steward’s apprenticeship.

NORA
Do you really want to spend your life just planning parties and looking pretty?

PRESLEY
Yes. I don't have your aptitude scores, Nora. And there's no way I'm going to end up cutting hair like my mom. Besides the Stewardesses get all the prettiest clothes.

CAMERA pushes past them into an open MAINTENANCE HATCH in the background --

INT. MAINTENANCE TUNNEL - DAY

Miles of coolant pipes coil along the walls and ceiling. A MYSTERIOUS FIGURE concealed in shadow PAINTS a message on the wall. He works quickly, anxiously --

PAINT DRIPS down, SPLATTERING at his feet where some sort of MACHINE sits, it's wired with a timer -- it's a bomb.

The Mysterious Figure kneels and SWITCHES ON the timer -- THE REGULATOR NEEDLE rises steadily toward the RED LINE...

INT. SHIP'S LIBRARY - DAY

The Ship's Executive Officer, OREN GAULT, watches the PSYCH-EVALUATION of LORELEI WRIGHT -- the girl killed in the pilot.

LORELEI (VIDEO)
So what's this test supposed to do? Rate the crazy of everyone on board? How do I know what to say?

We hear Dr. Juliet Bryce's voice OFF CAMERA.

JULIET (VIDEO)
There is no right answer. Say the first thing that comes to mind.
(then)
Sojourn --

There's a challenge behind Lorelei's eyes.

LORELEI (VIDEO)
Trap.

JULIET (VIDEO)
Father --

Lorelei lowers her gaze, a raw nerve.

LORELEI (VIDEO)
Didn't know him.

JULIET (VIDEO)
Elaborate on that.

LORELEI (VIDEO)
I was only a baby when he died in the fire, so...

JULIET (VIDEO)
I meant how you feel about it.

Lorelei shifts, defensive, closed off.

LORELEI
It was an accident. Everyone knows that.

Gault looks deep in thought when he hears --

OPHELIA (O.S.)
"If you look into the abyss too long, the abyss also looks into you."

Gault turns to see OPHELIA, her hood shadows her face.

GAULT
Let me guess, Rilke?

OPHELIA
A poet of a different ilk, Neitzche.
(re: the psych-eval tape)
The girl is dead. The powers that be are convinced justice has been done. What purpose do you hope to serve by scratching at old wounds?

Gault pauses the video.

GAULT
I'm not convinced Stokes murdered Lorelei.

Ophelia studies him a beat --

OPHELIA
Part of life on this ship is the compact we make.

GAULT
And what's that?

OPHELIA
Communal amnesia. When you know all the same people from the day you're born to the day you die, forgetting is essential.

GAULT
So you're telling me to pretend this didn't happen?

OPHELIA
Even if you're right and the murderer is still on the ship, perhaps the best thing is to go on living with him.

GAULT
And what if he kills again?

Gault lets the question hang in the air, turning his eyes back to Lorelei's image frozen on the screen.

INT. TERRA LAB - DAY

Rawles directs the tour to a bank of refrigerated cabinets.

RAWLES
The Legacy Seed Bank is the repository of all the seeds we brought with us from Earth. Every tree, fruit, vegetable and grain from our ancestor's homeworld is being modified by the Terraforming Department to fit the environments we'll encounter.

As he speaks, Nora spots JAMES cleaning out the simulation chamber's "mud traps." Presley elbows her.

PRESLEY
(re: James)
Admiring the view?

James' shirt is off, his muscular body glistens. His doing back-breaking work is a sharp contrast to Rawles.

PRESLEY (CONT'D)
You can't tell me that doesn't bring up memories of your steamy night in the landing craft...

NORA
Presley, shhh! I told you that was a secret.

Rawles interrupts with a flirtatious smile.

RAWLES
What are you ladies whispering about? I'd hate to have to write you up.

NORA
Um, we were just talking about...

PRESLEY
-- Seeds. *And fertilization*.

Nora blushes. James notices. Jealousy takes root -- the beginnings of a love triangle.

RAWLES
I can see I'm going to have to keep an eye on you two troublemakers.
(to Nora)
Especially you.

Rawles spots James glaring at him.

RAWLES (CONT'D)
Let's keep moving, maintenance needs to clean the mud-traps or whatever it is they're doing.

JAMES
Changing out the nutrient recyclers. If you want to get technical.

Rawles smirks --

RAWLES
Like I said, scooping out mud.

James puts down his shovel.

JAMES
If the nutrient baths aren't changed, the seeds don't gestate, and if they don't gestate they fall back a generation and eventually we get to Proxima and starve -- but I guess leading a tour is important too.

Rawles puffs out his chest, gets in James' face.

RAWLES
What's your problem, Scrub?

James shoves Rawles, who slips and falls into the mud, ruining his dress whites. Rawles, furious, tackles James. They struggle in the sludge, fighting when --

AN EXPLOSION!

rips through the maintenance tunnel behind the lab -- the bomb we saw earlier. James, Nora and the others are sent sprawling as the lab is showered with glass and debris.

SMASH TO:

INT. KRUEGER'S OFFICE - DAY

Krueger stands on a chair in her mostly empty office, taping up photos and diagrams of the ship when she hears a distinctive "BOOM!" Curious, she steps off the chair.

INT. OBSERVATION DECK - DAY

Krueger enters to find the room abuzz. MARTIN CARRILLO (30s), the Systems Administrator, switches between camera angles, calling out orders to the other TECHS --

CARRILLO
I want to see the other side of that wall. Masimoto, I need eyes in the Terra Lab -- rewire it, weld it, will it into existence, whatever you have to do.

Krueger looks at the monitors, half are FILLED WITH STATIC.

KRUEGER
What happened?

CARRILLO
Explosion in the Terra Lab --

He cranes his neck to see the color of her badge.

CARRILLO (CONT'D)
Have we met?

Krueger steps to the monitors, glued.

KRUEGER
Samantha Krueger. What happened in the what-lab?

CARRILLO
Trying to figure that out...
(then)
Masimoto, what's the hold up?

Krueger takes in the chaos on the monitors, turns her gaze to the looming and massive shape of Sojourn.

CRANE UP

to see Enzmann standing on the stairs to his office, watching Krueger. OFF Enzmann, worrying that everything he's spent his life building will come undone...

TO BLACK.

END ACT ONE

ACT TWO

FADE IN:

INT. TERRA LAB - DAY

SAFETY OFFICERS clear the debris, photographing scorch marks, glass shards and twisted metal.

The words: "NO FUTURE" are scrawled on the tunnel wall.

The Ship's captain, WILLIAM DENNINGER, takes in the message as Safety Officers attempt to scrub it off. Gault and Chief Safety Officer DUKE VANDERHAUS stand nearby.

DENNINGER
"No Future." That's exactly what we'd have if they'd succeeded in destroying the Legacy Seed Bank.

VANDERHAUS
We got lucky. None of the injuries were serious, cuts and scrapes, smoke inhalation.

GAULT
The bigger problem is damage to the cooling system. We'll have to reroute everything to the nuclear reactor until it's repaired. It's going to get hot on board.

Denninger takes in the damage at the blast epicenter.

DENNINGER
How did they make the bomb?

VANDERHAUS
Looks like a Cobalt Generator was modified to blow when the circuit was tripped.

GAULT
Did you check the requisition department, track down where it came from?

Vanderhaus bristles at being told how to do his job.

VANDERHAUS
Requisitions has fifteen in stock. All present and accounted for, another twelve in use throughout the ship.

GAULT
We need to round them up, find out which one is missing.

Vanderhaus levels him with a look.

VANDERHAUS
Exactly. And that's just what I'm doing. Contrary to what you may believe Gault, I'm actually good at my job.

It's obvious the tension between them hasn't abated.

DENNINGER
Enough!

GAULT
Captain, this is the Earthers first public act of sabotage. They're growing bolder by the day.

DENNINGER
So what do you suggest I do?

GAULT
Open a dialogue. Hear what the Earthers have to say.

Denninger shakes his head.

DENNINGER
Any acknowledgement of their cause will only stoke the fire. We need to keep this quiet. Put out a cover story. No one learns the truth.
(re: "No Future")
And get that cleaned off before anyone sees it.

INT. MEDICAL CENTER - DAY

DR. JULIET BRYCE is tending to the INJURED. Every bed is full.

JULIET
(calling out)
Anyone who hasn't been evaluated line up along the far wall.

Nora helps out, taking vitals when she sees James on an exam table. Somehow the cuts and scrapes actually make him look more sexy. Nora goes up to him.

JAMES
Sure it's my turn? There might be some Officers around here with headaches that need tending to.

Nora prepares alcohol swabs.

NORA
It's first come, first served. Not everything is about where you're from.

JAMES
Seems that way.

Nora cleans a scrape on his forehead. He winces.

NORA
Is that why you got into a fight with Bobby Rawles?

JAMES
Guy's so full of himself.

NORA
I think he's nice. He didn't mean anything by what he said.

James shakes his head at her naiveté.

JAMES
You're something else, Nora. You know that? Like one of those plants growing in Choi's fishbowl.

NORA
Yeah well, you saw what happened to them.

James can't help but smile. Nora presses the stethoscope to his back.

NORA (CONT'D)
Deep breaths.

He takes a deep breath.

JULIET

sees Nora across the room. For a moment she's happy to see her daughter working in the clinic again. Then she takes in James brushing a strand of hair from Nora's face. Juliet's smile fades.

Nora moves the stethoscope to James's chest.

NORA (CONT'D)
I need to check your heart.

He gazes at her. So close.

JAMES
How does it sound?
(looks in her eyes)
Because it feels like it's racing.

Nora blushes.

JULIET (O.S.)
Nora --

She turns to see her mom, no idea how long she's been there.

JULIET (CONT'D)
I have three patients that need their vitals taken.

NORA
Okay. You're clear to go, James.

JAMES
See you later.

Juliet gives James a measured look as she ushers Nora away. James watches after them. Message received -- he's not good enough for her daughter.

INT. CORRIDOR - DAY

Chief Steward, VIONDRA DENNINGER, glides down the corridor with practiced elegance. A YOUNG STEWARDESS trails behind her jotting down Viondra's missives on a Digitab. Viondra fans herself. It's already getting hot on the ship.

VIONDRA
Make sure the ice bins are full in the Officer's Lounge. The Mess Hall will be clearing out frozen stores. I made sure we have first choice.

ROSE (O.S.)
You missed our lunch appointment.

Rose falls in step beside her. Viondra waves the Young Stewardess off.

VIONDRA
That's all for now.
(then, to Rose)
And the girl I sent in my place wasn't to your liking?

ROSE
I've grown accustom to a finer vintage.

VIONDRA
Perhaps too accustomed. I've been thinking it's time we took a break from our weekly meetings.

Rose stops her --

ROSE
I'm no fool. I know the political winds have shifted. I've lost sway in the council. Your husband has regained some measure of popularity and, as they say...

Rose eyes Viondra, drinking her in.

ROSE (CONT'D)
...to the victor goes the spoils.

Viondra forces a smile.

ROSE (CONT'D)
Your husband's statement about the explosion being caused by a "methane build up" may have bought him some time, but my sources tell me the Earthers were behind it.

Viondra purses her lips, quickly covering.

VIONDRA
Councilman, I don't know who could be spreading those rumors, but I assure you it was an unfortunate accident, nothing more.

ROSE
Since when do accidents leave messages scrawled on walls?
(letting it sink in)
I suspect it won't be long before we're lunching again.

INT. ENZMANN'S OFFICE - DAY

MARTHA WARREN (50s, elegant, but don't let the polished exterior fool you, she's a formidable adversary). She's looking out the glass walls at the massive ship.

MARTHA WARREN
Still takes my breath away. Just like it did the first time your father brought me here.

ENZMANN
And you're putting it all at risk.

She turns to face Enzmann.

MARTHA WARREN
Don't be so dramatic, Harris.

Enzmann sets his jaw.

ENZMANN
I've been running the project for nearly twenty years. I don't need oversight.

MARTHA WARREN
The days of unfettered control are over, Harris. They ended with your father. Krueger is here to help. You must be bulletproof. She can repair your armor.

ENZMANN
Now who's being dramatic?
(then)
Krueger wants unlimited access to video surveillance and crew files back to inception. What if she's called to testify? Non-disclosures aren’t worth the paper they’re printed on.

MARTHA WARREN
We've never had a murder on Sojourn before. We're under incredible scrutiny. And this explosion today only complicates things. Krueger's investigation covers both our asses.

Enzmann locks her with a look.

ENZMANN
Is she here to investigate the murder or me?

She gives him a conciliatory look.

MARTHA
Harris, the TC Group is nervous. They want to keep an eye on the project. You've built your own private kingdom here, but remember kings can be deposed.

Enzmann considers.

ENZMANN
And if she discovers the true purpose of Sojourn?

MARTHA WARREN
I assume you gave her the old song and dance about it being a sociological experiment.

ENZMANN
Of course. I've had enough practice.

MARTHA WARREN
Get her to sign off on this, Harris. Play nice and it'll be over before you know it.

INT. OBSERVATION DECK - DAY

VIDEO SURVEILLANCE FOOTAGE: we see -- from an unobtrusive, high angle -- Gault, hanging on to the magnetic boot of a pressure suit. We recognize this as the scene from the pilot where Stokes is sucked out by the "vacuum of space."

TROWLER (O.S.)
Wait for it... wait for it...

ON SCREEN: Stokes reaches for Gault's hand, just managing to touch his fingertips before being whipped across the floor and RIPPED out of the airlock --

ANOTHER ANGLE

<u>Stokes is shot out the airlock and SLAMS into the metal grate of the GIANT TURBINE creating the vacuum. He's pinned against the grate, inches from the spinning blades, when</u> --

TROWLER (O.S.) (CONT'D)
This is the best part.

The turbine shuts off and Stokes drops twenty feet, landing on a thick, pad below.

TROWLER (O.S.) (CONT'D)
Oooh, that had to hurt. Play it again.

PULL BACK TO SEE

Carrillo and the Chief Systems Engineer, FRANK TROWLER (50s) watching the video on a laptop.

CARRILLO
You've watched it like eight times.

TROWLER
And it gets funnier. Every. Single. Time. What do you think, maybe add a little auto-tune to it?

We get a sense the Observers are a law unto themselves, that there's no one watching the Watchmen.

CARRILLO
(impatient)
Shouldn't you be checking for stress fractures? Enzmann wants a damage assessment.

Trowler looks annoyed.

TROWLER
It was a contained detonation. No structural damage. Tell his Lordship there's no risk of the mice chewing their way out of the maze.

KRUEGER (O.S.)
Excuse me --

They turn to see Krueger. How much did she see? Carrillo quickly shuts the laptop.

CARRILLO
(awkward)
Ms. Krueger, is the video system I set up for you working okay?

KRUEGER
It's fine. Why won't the elevator take me to floor five?

CARRILLO
You need a red badge for that.

KRUEGER
Seriously? This place makes the Pentagon look like a TSA checkpoint. I had to swipe my badge to get into the bathroom, swipe again to get into the stall.

TROWLER
Least you don't have to swipe to wipe, know what I mean?

Krueger winces at the lame joke.

KRUEGER
So where do I get a red badge? I need to question the suspect.

INT. HOLDING CELL - DAY

CLOSE ON: A CARD READER as Enzmann's multi-colored badge swipes it. The door CLICKS OPEN.

ENZMANN
Doctors say he had a complete psychotic break.

Krueger and Enzmann watch as TWO ORDERLIES lift Stokes to a sitting position. He wears a medical restraint jacket.

ENZMANN (CONT'D)
He put an orderly in a cast the first day he regained consciousness.

The Orderlies pull off the Velcro straps that bind Stokes' arms. A trickle of drool glistens on his chin.

KRUEGER
Can he understand me?

ENZMANN
Should be able to, he hasn't had his meds yet.

Krueger steps closer, the Orderly raises a hand as if to warn her "be careful." Krueger kneels, eye-level.

KRUEGER
Mr. Stokes? Do you know where you are?

His eyes, glassy, meet hers.

STOKES
(weak)
Where... ?

A FLICKER OF LIFE in his eyes. And suddenly he's SCREAMING --

STOKES (CONT'D)
<u>HELL! I'm in hell!</u>

Krueger stumbles back as the Orderlies move to restrain Stokes but they're not fast enough -- he knocks one into the other, lunging for Krueger's throat --

STOKES (CONT'D)
<u>KILL ME AGAIN!</u>

As Stokes throttles Krueger, one of the Orderlies jams a needle into his arm --

STOKES (CONT'D)
<u>DEMONS, END MY TORMENT!</u>

Stokes' eyes glaze and his grip loosens as the sedative takes effect. Krueger rubs her neck, gasping for air.

ENZMANN
Still think he's not the killer?

TO BLACK.

<u>END ACT TWO</u>

ACT THREE

FADE IN:

INT. KRUEGER'S OFFICE - DAY

The walls are covered with a collage of VISUAL INFORMATION: floor plans of Sojourn, time schedules, and screen captures.

GAULT (VIDEO) (O.C.)
Every kid on this ship knows these rocks like the back of their hand.

Krueger sits at an A/V station pouring over ship footage. ON SCREEN: we see the discovery of Lorelei's body from the angle of a hidden shipboard surveillance camera.

GAULT (VIDEO) (O.C) (CONT'D)
What are these marks on her wrists?

Krueger pauses the video, contemplative. Carrillo enters.

CARRILLO
Knock, knock. Got the footage you asked for.

Carrillo takes in the collage covering the walls, impressed --

CARRILLO (CONT'D)
Man, look at this. You work fast.

He sets a stack of hard-drives on her desk.

KRUEGER
(re: drives)
Does this include the radiation storm?

CARRILLO
That's on the other drive I already gave you. Just go to the drop down folder and --

KRUEGER
-- it's not all there. Feeds from at least five cameras are missing.

CARRILLO
Really? I'll look into that.

Carrillo notices something in the collage.

CARRILLO (CONT'D)
Ah. The Not-So Secret Nose picker.

KRUEGER
Excuse me?

CARRILLO
(re: the picture)
This guy. Always picking his nose, thinks no one notices but there's a reason nobody will shake his hand.
(then)
And her, spends more time in the hold getting drunk on PGA than doing her job.

KRUEGER
You sound like you're running a fansite.

CARRILLO
Best reality TV show never made.

Krueger points to a picture of Gault.

KRUEGER
How about him? Oren Gault. He's the one who found the gun, right?

CARRILLO
The XO? A real climber. Born on the lower decks, now second in command.

KRUEGER
He's a natural investigator, better than most I've worked with.

CARRILLO
That's not all he's a natural at. Totally got something going on with a married woman.

KRUEGER
Seriously? Don't they have any privacy?

CARRILLO
Pretty much, no.

KRUEGER
Then how did you manage to miss a murder?

CARRILLO
It's not an ant farm. There are blind spots.

Krueger turns back to see all the faces in her collage, all the potential suspects -- it's overwhelming.

CARRILLO (CONT'D)
If you want, I can catch you up on all the story lines, recaps, who's boning who. We could even watch my special compilation, "Sojourn: After Dark." Call it research. Get an Artisanal pizza, bottle of wine...

Krueger's eyes narrow.

KRUEGER
You are aware of the government's policies on sexual harassment?

Carrillo blanches.

CARRILLO
That wouldn't be covered by the non-disclosure you signed, would it?

Krueger levels him with a look.

KRUEGER
Just get me that radiation footage I asked for.

INT. SOJOURN, VARIOUS - MONTAGE

Temperatures are rising on the ship and the heat is getting to the crew. Sweat glistens on the faces of the Officers in their heavy uniforms. Stewardesses fan themselves, dabbing their foreheads. Machine Shop Workers in the lower decks work in their undershirts or without a shirt at all. In The Hold, patrons throw back shots of PGA, women rub ice-cubes across their necks, fights breaks out -- we're starting to see the symptoms of authority breaking down.

INT. CORRIDOR - DAY

Emily, mind adrift in the fog of heat, watches as SEVERAL TEENAGERS in their underwear dive into the iridescent fish tanks that make up the walls of the corridor.

SAFETY OFFICER
No swimming! Get out of there!

The teenagers' lithe bodies glide through the water as Safety Officers try to haul them out.

GAULT (O.C.)
Looks enticing, doesn’t it?

Emily turns to see Gault --

EMILY
Right now there's almost nothing I'd like more.

GAULT
If there's anyone who could get away with it, it would be the Chief Safety Officer's wife.

EMILY
I'm also the one person who should know better.
(re: his uniform)
Aren't you hot in that wool uniform?

GAULT
I'm trying not to think about it.
(then)
You look good. The heat suits you.

The chemistry is still there, pulling them toward each other. It's all Emily can do to resist.

EMILY
Oren... I'm trying to make things work with Duke.

GAULT
I'm happy for you.

EMILY
You're a pretty bad liar.

She starts to leave.

GAULT
Emily?
(she turns back)
If there's one thing our relationship taught me, it's that I'm a very good liar.

Emily smiles weakly, and exits.

INT. COMMONS - DAY

Nora crosses the commons when Presley intercepts her --

PRESLEY
So, what do you think?

She twirls, showing off the short-shorts she's made from her slacks --

NORA
(scandalized)
Oh my god, Presley. They're... short.

PRESLEY
Well that's the point, Grandma. Come on, I want to count the number of heads I turn.

Nora gives her a look --

PRESLEY (CONT'D)
Do not give me that look. Two obviously deranged boys get in a fight over you and suddenly you're wearing your hair down. Don't think I didn't notice.

Nora avoids her eyes, embarrassed.

NORA
What? That wasn't about me.

PRESLEY
It absolutely was. And my advice is keep your options open. Have fun before the ship's computer matches you with some guy for passionless, mechanical procreation.

As they turn the corner, they see Rawles carrying a tray of ice-cream cups.

PRESLEY (CONT'D)
(under her breath)
Speaking of options.

RAWLES
'Ladies. Mess Hall is emptying out the freezers and I took it upon myself to spread the wealth. To the prettiest girls, of course. So how about it, chocolate or vanilla?

PRESLEY
Can't. The Steward's Department weigh-in is coming up.
(MORE)

PRESLEY (CONT'D)
I have to watch what I eat if I wanna make the cut.

Nora takes a cup.

RAWLES
I like a woman who sees what she wants and takes it.

Rawles gives Nora a playful wink before heading off.

PRESLEY
How is this happening to you and not me?

Presley takes a giant spoonful from Nora's cup, stuffs it in her mouth --

NORA
Hey!

PRESLEY
(mouth full)
He didn't even notice my shorts!

Nora laughs --

INT. SHIP'S LIBRARY - DAY

Gault enters to find Ophelia on a ladder, high amongst the book shelves. He sets several books onto the counter as she nimbly descends the towering, rotating stacks.

GAULT
I brought the detective novels back.

OPHELIA
And?

GAULT
Chandler was fun but Hammet felt more authentic.

OPHELIA
He was a Pinkerton man. His stories sprung from his own experiences.

GAULT
That's my challenge. All my knowledge comes third hand from books and movies about a world I've never been to.

OPHELIA
I was barely six when we left -- I remember the seasons best, the way the weather changed. Here it's all consistency. I'm rather enjoying this recent heat wave, it brings up memories of hot summer days...

Gault's expression turns sober.

GAULT
Ophelia, I need to tell you something. The explosion in the Terra Lab wasn't an accident like they've been saying. It was a cobalt generator rigged to blow.

Ophelia darkens, remembering --

OPHELIA
The fire twenty years ago was caused by a malfunctioning cobalt generator.

GAULT
(nods)
I'm starting to believe that was deliberate, as well. And I think Lorelei figured it out and that's the reason she was killed.

Ophelia absorbs this.

OPHELIA
Oren, do you have any proof?

GAULT
That's what I'm looking for. Can you pull up the requisition archives from the year of the fire?

OPHELIA
The fire was in the machine shop. They don't need to requisition them, they have their own generators.

Off Gault, wheels turning...

INT. DENNINGER'S QUARTERS - DAY

A STAINLESS STEEL STRAIGHT RAZOR is drawn across a leather strop -- once, twice, three times...

VIONDRA
The heat is getting to people, William.

Viondra, blade in hand and wearing a light cotton shift, moves to Denninger, a towel draped over his chest.

VIONDRA (CONT'D)
Fights are breaking out, public drunkenness, insubordination... two of my girls had to fend off unwanted advances.

She brushes shaving soap over her husband's beard.

DENNINGER
I have bigger concerns than the comfort of the crew.

Viondra carefully scrapes the blade along his neck.

VIONDRA
There are no "bigger concerns" than your constituency, my darling.
(then)
Rose knows more than he should. He has someone inside your circle. If you think he'll let this pass without using it, you've learned nothing about politics.

Denninger appraises her, she tilts his face at an angle --

DENNINGER
You have a gift for these sorts of maneuvers. What would you suggest, my love?

VIONDRA
Something to get the crews mind off the heat. Something that brings the upper and lower decks together.

DENNINGER
And Rose? Can you discover who his informant is?

Viondra holds the blade just under his Adam's apple. His meaning is clear. She's hurt he'd ask this of her.

VIONDRA
If you wish, my love.

Viondra finishes, wiping the last of the foam from his face.

DENNINGER
I'd be lost without you. I may wield the sword, but you are the scabbard.

OFF Denninger, grabbing Viondra and pulling her onto his lap.

INT. MACHINE SHOP - DAY

LOWER DECK WORKERS operate heavy machinery -- lathes, grinders, drill presses, etc. The SOUND is deafening. Gault is talking to the FOREMAN.

FOREMAN
-- I got active repair crews using cobalt generators on Decks 15, 21, the commons, mess hall...

GAULT
Any been reported missing?

FOREMAN
Not that I know of. They're checked in when they're serviced, once a week.

ANOTHER ANGLE: SOMEONE is watching them intently, concealed behind a piece of machinery.

GAULT
You service them yourself?

FOREMAN
Nope, gotta be certified for that. You need to talk to Dwight.

INT. STORE ROOM, MACHINE SHOP - DAY

The SOUNDS from the machine shop diminish as Gault heads down rows of steel pipes, rods, sheet metal -- everything you would need to repair the ship.

GAULT
Hello? Dwight?

DWIGHT (O.S.)
Back here.

Gault goes deeper into the crowded store room. A feeling of isolation builds. Finally he spots DWIGHT MORGAN (23, shy, unassuming) tinkering with a cobalt generator.

DWIGHT (CONT'D)
(recognizing him)
You're the XO. What can I do for you?

GAULT
The foreman said you might know if any of the cobalt generators weren't accounted for.

Dwight thinks a beat --

DWIGHT
Now that you mentioned it, there was one that wasn't checked back in.

Gault brightens, thinks he's finally caught a break.

GAULT
Any idea who took it?

DWIGHT
Here's the log.

Dwight hands him the log book. Gault scans it?

GAULT
Which one was it?

Gault glances up at Dwight as he swings a piece of pipe at Gault's head.

DWIGHT
This is for Stokes!

The blow glances Gault's temple, knocking him into the shelves. Pipes and rods fall on top of him in a CACOPHONOUS DIN. Dwight stands over Gault, breathing heavy. His eyes burning with rage, holding the pipe.

OFF Gault, unconscious, buried under all the steel.

EXT. TACO TRUCK - NIGHT

DAY LABORERS and DRUNKS line up at a taco truck. Krueger picks up a plate of enchiladas from the window, turns to see Martha Warren looking out of place in her tailored suit.

KRUEGER
Director Warren. Glad you could join me.

She takes a bite of enchilada.

MARTHA WARREN
You know I enjoy your company, though I can't say much about your choice of venues. How's the progress?

As they walk to a secluded area --

KRUEGER
You didn't mention that 350 people were locked in a warehouse with no idea they never left earth.

MARTHA WARREN
Is it a problem?

KRUEGER
Not unless you're on the ship. Just wasn't what I was expecting.

MARTHA WARREN
I imagine there's very little about the project that could be. Have you been to the lower levels yet?

Krueger raises an eyebrow.

KRUEGER
I thought the ship <u>was</u> on the lowest level?

MARTHA WARREN
There's something below it. Another elevator. Enzmann is hiding something and the Group wants to know what it is.

Krueger studies her a beat.

KRUEGER
I thought I was supposed to investigate a murder?

MARTHA WARREN
This is the first opportunity we've had to get inside Enzmann's fiefdom.

KRUEGER
My badge limits my access.

Martha takes her in --

MARTHA WARREN
After you left the military you were recruited by a dozen private firms. Do you know why I outbid them all? Because you are resourceful.
(then)
Find out what's down there.

TO BLACK.

END ACT THREE

ACT FOUR

FADE IN:

INT. BASEMENT CORRIDOR - DAY

Enzmann heads down an oppressive cinder-block corridor in a part of the bunker we've never seen before. He's trailed by THREE MEDICAL TECHNICIANS in scrubs, pushing stainless steel carts and carrying medical supply bags.

INT. CLEAN ROOM - CONTINUOUS

Enzmann and the Technicians are BLASTED WITH HIGH PRESSURE AIR. Vacuums under the floor suck away the stray dust and particles.

They wash their hands in the surgical sink, don rubber gloves, plastic shoe covers and hair nets.

Enzmann passes a UV LIGHT WAND over their uniforms.

ENZMANN
(speaking directly to them)
Don't touch anything unless you absolutely have to.

INT. OPULENT ROOM - CONTINUOUS

They enter an opulent room with vaulted ceilings. Persian rugs, Louis the 14th furniture, Abstract Expressionist Art mixed with a modernist sensibility -- think the white room from 2001: A Space Odyssey.

London Calling by The Clash BOOMS incongruously as b&w footage of a Himalayan expedition plays on A WALL-SIZED PROJECTION SCREEN. A dozen Sherpas haul a bulky, 60s-era super computer over the treacherous terrain. They are led by young Abraham Enzmann -- 6'4," imposing, with an almost messianic zeal as he extorts them onward.

The room is a mess of notebooks, sketch pads, newspapers and food wrappers. A large WHITE BOARD is filled with chicken-scratch calculations. If Howard Hughes were a petulant teenager this might be his bedroom.

Taking in the mess, Enzmann sighs, leads the Technicians to --

INT. TREATMENT ROOM - CONTINUOUS

-- a room filled with Oncology equipment: MRI machine, centrifuges, refrigerated cabinets and... a CHEMOTHERAPY CHAIR with IV stand attached.

Enzmann turns to the HEAD TECHNICIAN, speaks to her clearly.

ENZMANN
Let me know if you're missing anything.

She nods, turns to the others and issues their instructions in SIGN LANGUAGE. As they set up, we realize that all the Medical Technicians are deaf.

INT. OPULENT ROOM - CONTINUOUS

Enzmann tidies up; stacking paper, tossing trash. Opening one of the INSULATED SUPPLY BAGS, Enzmann pulls out a LARGE SACK OF McDONALD'S and sets it on the desk, where he finds Krueger's PERSONNEL FILE.

Enzmann flips through pages, scanning sections that have been highlighted and annotated with a red Sharpie. On the last page, a handwritten note:

ENZMANN
(reading to himself)
"Try a more personal approach."

Enzmann moves to a RED DOOR; no handle, no visible hinges, next to it a 60s-era intercom. Enzmann pushes the button --

ENZMANN (CONT'D)
(into the intercom)
They're waiting for you.

UNSEEN MAN (O.S.)
(over intercom)
You know, if the TC Group finds out what you're doing, they'll take it all away.

Enzmann presses the button again.

ENZMANN
It's worth the risk.

UNSEEN MAN
They'll kill you.

ENZMANN
I know.
(nods to head technician)
He's ready.

The Head Technician and her staff tie blindfolds around their eyes. The door CLICKS open...

INT. BOTANICAL - DAY

SWELTERINGLY HOT. A swim party is underway. SEXY YOUNG PEOPLE in 1960s inspired swimsuits beat the heat by splashing each other under the waterfall.

Viondra supervises her STEWARDESSES as they hand out cool drinks, implacable with their perfect smiles. Seeing Rose, Viondra takes a drink and heads over to him.

VIONDRA
Councilman Rose, can I interest you in something cool to drink?

Rose takes the drink with a bemused smile.

ROSE
Honestly, Viondra this party is a transparent distraction from your husband's bigger concerns.

VIONDRA
A distraction from the heat, Councilman. Nothing more.
(then)
You know, we have the last of the ice in the Stewardess Lounge. If you'd care to join me, perhaps I can offer you something a bit more refreshing.

Rose is aware of what she's doing, we get the sense that the dynamic has shifted.

ROSE
It'll take more than ice-cream and refreshments to appease the crew when they find out what your husband has been keeping from them.

Viondra's face tightens.

PRESLEY (O.S.)
Mrs. Denninger...

She turns, annoyed, to see Presley (wearing a light linen shirt over her swimsuit).

VIONDRA
(curt)
Yes?

PRESLEY
I wanted to say how excited I am at the possibility of working in the Steward's Department.

Viondra isn't interested in Presley's flattery.

VIONDRA
It's a very competitive program. I have a number of applicants.

Presley's smile waivers.

PRESLEY
Of course, ma'am.

Presley's no dummy, she knows she fits at least some of the requirements for Viondra's coterie. She casually slips off her linen shirt to expose her killer bikini body.

PRESLEY (CONT'D)
It's an honor just to be considered.

As Presley struts off, Viondra clocks Rose, his eyes tracking Presley's every move. He raises his glass to Viondra.

ROSE
Perhaps there is something to be said for distractions.

OFF Viondra realizing Presley is the key to getting Rose back.

NORA

smooths a towel on the spot she's staked out when Presley comes up to her, smiling.

PRESLEY
I'm going to get that apprenticeship. I know it.

NORA
I hope you do.

PRESLEY
No you don't, but thanks for saying so.

James comes up to them.

JAMES
Hey, Nora. Presley.

PRESLEY
(under her breath)
Did it suddenly get even hotter in here?
(to James)
I think I'd better get Nora something cool to drink.

As Presley strides off she mouths "Options" to Nora.

JAMES
So your mom gave you the rest of the day off?

NORA
I was just helping out until she finds a new apprentice.

James frowns, something on his mind.

JAMES
She doesn't like me much, does she?

Nora raises an eyebrow.

NORA
Maybe she doesn't like me hanging out with boys who get in fights.

JAMES
(flirtatious smile)
So you'd rather I behave myself?

NORA
Maybe not entirely.

They share a smile.

NORA (CONT'D)
Race you to the pond!

As they run towards the water --

INT. MEDICAL CENTER - DAY

Juliet bandages Gault's head. Vanderhaus and Denninger wait.

VANDERHAUS
The bomber's name is Dwight Morgan. According to his file he has a low IQ and a history of anti-social behavior. And there something else... he's an "Unclaimed."

Gault raises an eyebrow.

VANDERHAUS (CONT'D)
Mother died in childbirth, father unknown. He was raised communally in the lowerdecks.

GAULT
I thought there hadn't been an Unclaimed born in decades?

Juliet and Denninger exchange a look.

JULIET
There are more than people realize.

GAULT
How?

JULIET
Buying water straight from reclamation before the contraceptives are added. Other ways as well, I'm sure.

DENNINGER
Obviously, it's not something we want getting out.

Juliet finishes up and takes her leave --

VANDERHAUS
Morgan hasn't returned to his quarters. Every one of my men is working a double shift, no one sleeps until we find him.

GAULT
What about the other generators?

VANDERHAUS
There's one unaccounted for.

GAULT
(realizing)
He's making another bomb.
(then)
An Unclaimed would be easy for the Earthers to manipulate.

VANDERHAUS
We have no proof that anyone else was involved. For all we know he's working alone.

GAULT
Is that an assumption we can afford to make? I told you they'd turn Stokes into a martyr.

Denninger locks his jaw.

DENNINGER
Find Morgan. This ship is 1500 feet long and there's no way off. He can't stay hidden forever.

INT. THE BOTANICAL - DAY

Nora and James step out of the pond and grab towels. James scans the crowd gathered on the grass, furrows his brow --

JAMES
You don't find this odd?
(off her look)
When was the last time upper and lower decks had a party together?

Nora shrugs.

JAMES (CONT'D)
Something's going on that they're not telling us about.

Nora considers --

NORA
After the explosion, I saw something written on the wall -- "No Future."

Nora sees that it registers with him.

NORA (CONT'D)
You know what it means?

JAMES
It's something we say on the lower decks when someone asks you why you're drinking or fighting or doing anything against the rules. You say, "no future." As in "Why bother, nothing matters anyway."

NORA
And you believe that?

James shrugs.

NORA (CONT'D)
Why do you know so much about the Legacy Seed Bank if you don't believe there's a future?

JAMES
I never said I didn't want to. I just don't know if I can.

CUT TO:

INT. ELEVATOR, BUNKER - DAY

Krueger waves her BLUE BADGE in front of the sensor and pushes the button. The light flashes RED. Krueger tries again -- waves the badge, pushes the button. RED again.

KRUEGER
You gotta be kidding me.

She angrily tries again and again. RED RED RED.

KRUEGER (CONT'D)
Sonovabitch.

Enzmann steps in, swipes his MULTI-COLORED BADGE. The light flashes GREEN. They stand in silence for a moment --

ENZMANN
You have anger issues.

KRUEGER
I have frustration issues. I know when I'm getting the runaround.

ENZMANN
Is that what you think you're getting here?

KRUEGER
I haven't gotten the footage I asked for, half the floors are off limits and I can't talk to anyone who doesn't have the same color badge as me. What would you call it?

Enzmann considers her --

ENZMANN
Let me show you something.

He presses a button for another level.

INT. ENZMANN'S OFFICE - DAY

Enzmann brings up the feed. Juliet's face fills the screen.

ENZMANN
When my father started Sojourn, there weren't any blue badges. He'd bring me to work and I'd sit on his knee and watch these faces.
(re: Juliet)
Are you familiar with her yet?

KRUEGER
Juliet Bryce, the ship's doctor.

ENZMANN
I grew up with her. I sometimes feel I know her better than I know my own wife. The same goes for these other people that you are just now getting to know.
(then)
This isn't some petri dish being examined under a microscope. This is family.

Krueger isn't buying it.

KRUEGER
You're holding 350 people with no just cause, no hope for release and no capacity to even understand what you are doing to them. There's a man in the basement of this building who lost his mind at the slightest glimpse of the truth.

ENZMANN
And I'm attempting to protect the others from the same fate.

KRUEGER
So the fact that this is the greatest human rights violation in modern times doesn't bother you?

ENZMANN
Do you think it bothers a tribe deep in the Amazon that they've been denied sub-prime loans, Asian bird-flu or reality television? Don't you see, they're pure?
(MORE)

ENZMANN (CONT'D)
They went fifty years without a single homicide. Name another civilization that can say that?

KRUEGER
Sounds like you envy them.

He considers her --

ENZMANN
I have a son, fourteen, he was suspended for drugs. He can't decide if he wants to be a rapper or a tattoo artist. But if he'd been born on Sojourn, there'd be no question about his purpose. I'd have no cause to worry. He'd be safe. From the world. From himself.

KRUEGER
Safe? People should be able to make mistakes. That's what the real world is about. Not this...
(gesturing toward screen)
Who are you to cut them off from the world?

ENZMANN
The world is chaos. Inside there is order. Progress.
(then)
Regardless of what you may think about this project, never forget that at it's heart there is also her.

Enzmann indicates Juliet on screen.

ENZMANN (CONT'D)
Ask yourself, if you were born on that ship, would you want to know the truth?

TO BLACK.

END ACT FOUR

ACT FIVE

FADE IN:

INT. CORRIDOR - DAY

James heads down a corridor when he finds himself face to face with Rawles and two buddies.

RAWLES
What're you doing up here, Toback? Looking for mud to clean up?

JAMES
Well there is more scum on the upper decks.

Rawles turns to his buddies --

RAWLES
He's a funny guy.

Rawles plows his fist into James' gut -- WHAM! He and his pals proceed to give James a beat down. James fights back as best he can, but they get the best of him.

Rawles gets in the last punch, and warns --

RAWLES (CONT'D)
Stay away from our girls.

As Rawles and his friends walk away, James watching them go, he locks his jaw. His eyes fill with resolve.

INT. BRYCE QUARTERS - DAY

Nora enters wearing a sarong over her swimsuit.

JULIET
How was the swim party?

NORA
Fun.
(noticing)
That's a new necklace.

Juliet touches the necklace.

JULIET
Christa gave it to me to replace the sea-horse. You'd think it wouldn't be possible to lose things on a ship surrounded by space, but people find a way.

Nora glances through the box of clothes on the table.

NORA
These were Lorelei's.

JULIET
Emily thought you might like them.

Nora hesitates.

NORA
I'd feel weird wearing her clothes.

Juliet knows the reality of life on the ship --

JULIET
Lorelei put a lot of work into those dresses, it'd be a shame for them to get pulled apart and recycled.

NORA
Maybe I'll keep one.

Juliet studies Nora as she looks through the dresses.

JULIET
I saw you talking to James Toback. Do you like him?

NORA
Why are you interested in my love life all of a sudden?

JULIET
It's not all of a sudden, Nora. You just never had one before.

Nora turns to her.

NORA
I can talk to whoever I want, can't I?

JULIET
I just don't want you falling for someone you can’t be matched with.
(reflective)
I've seen it happen.

NORA
So you want me to end up like you and Dad?
(MORE)

NORA (CONT'D)
Going through the motions, pretending everything’s okay when you’re barely more than roommates.

JULIET
Nora!

NORA
I'm not blind.

JULIET
Marriage can be complicated.

NORA
Exactly. If I don't get to choose who I'm matched with for life, then I'd better have fun now.

Nora exits, leaving Juliet to ponder if perhaps her daughter is right.

INT. CORRIDOR - DAY

Gault and Vanderhaus look at a box filled with the confiscated material that the Safety Officers hauled out of the lower decks --

GAULT
Tell me you found more than bottles of PGA and hand-drawn pornography?

VANDERHAUS
What were you expecting? A map to where the bomber's hiding? We've searched everywhere. It's like he's disappeared.

GAULT
He's got to be somewhere.

As Vanderhaus heads off, James comes up to Gault. Gault regards his black eye.

GAULT (CONT'D)
Looks like it hurts.

JAMES
(re: Gault's injury)
You too.

Neither man offers an explanation. And both respect the other's desire not to discuss it.

JAMES (CONT'D)
You once told me my aptitude scores were high enough to get a more challenging vocation.

Gault nods, curious.

JAMES (CONT'D)
I'd like to join the Officers Training Program.

GAULT
James, Young Officers is tough to get into, and with your behavioral record --

JAMES
I think a recommendation from the ship's Executive Officer would go a long way. Particularly if the candidate had a lot of initiative.

He locks Gault with a look. Then hands him a VIDEO CART.

JAMES (CONT'D)
It's the tape Lorelei took. The one you were looking for.

Gault looks at the label: "Launch Day, Year 30."

GAULT
The night of the fire.
(dawning on him)
Deck 23's been sealed for years.

INT. OBSERVATION DECK - DAY

Carrillo opens three creamers and two sugars, waiting for the automatic coffee dispenser to finish. Krueger strides up to him, irritated. She's carrying an armful of HARD DRIVES.

KRUEGER
I'm not an idiot. I know how to read a time stamp.

Krueger follows him to his desk, slams the drives down.

KRUEGER (CONT'D)
The drives you gave me were edited.

Carrillo looks at a loss when WARNING LIGHTS FLASH. Carrillo glances at a computer monitor. His expression says it all --

CARRILLO
Shit --
(to Trowler)
I hope you've got the turbines ready. We got a Deck 23 situation.

Enzmann emerges from his office barking orders --

ENZMANN
Trowler, reroute the turbines to the air recyclers. We need a vacuum seal, now. Masimoto spin up the coolant system, I want a 40 degree temperature drop.

The Observation Deck comes to life.

ENZMANN (CONT'D)
Carrillo, where's my feed? I want eyes in there.

KRUEGER
What's going on?

CARRILLO
Can't really deal with you right now.

Enzmann grabs a hand-held monitor.

ENZMANN
Button it down people. No unnecessary conversation or movement.

CARRILLO
Routing to the handheld.

Carrillo punches the keyboard --

ON SCREEN: We see Gault wearing a pressure suit moving down a long scorched corridor, filled with debris.

CARRILLO (CONT'D)
(whispering to Krueger)
Deck 23 was damaged years ago. It's the thinnest part of the hull. Theoretically a loud enough noise could be heard inside.

Krueger absorbs this as she watches Enzmann head to a --

CATWALK

It comes almost right up against the hull of the ship. Patchwork welds criss-cross the scarred metal -- this is the exterior of Deck 23, the location of the explosion twenty years ago.

IN THE OBSERVATION ROOM

Carrillo makes a few key strokes to bring up the live feed. Krueger sees Gault on the monitor wearing the pressure suit.

KRUEGER
Does he really need to wear that?

TROWLER
Wouldn't last long without it. I sucked the air right out of there.

ON THE CATWALK

Enzmann watches on the handheld monitor. Dead silence falls over the Observers.

INT. DECK 23 - CONTINUOUS

Gault's flashlight sweeps over the burnt out space where the fire raged twenty years earlier. A large section of the hull has been hastily re-welded.

He moves forward, full of emotion, when he spots something on the floor. He bends, picking up a melted TOY SPACESHIP. It triggers a MEMORY FLASH.

INT. DECK 23 - MEMORY FLASH

Sounds of the Launch Day Party in another part of the ship bleed in as a YOUNG GAULT (10) plays with the pristine toy. He glances up as his PARENTS go into the machine shop.

INT. OBSERVATION DECK - CONTINUOUS

Krueger is rapt, watching the monitor. Carrillo leans in close, whispers --

CARRILLO
Gault’s parents were killed in the explosion.

Krueger stares at Gault, feeling for him.

KRUEGER
How did it happen?

As Carrillo spins around to access another control panel he bumps the stack of hard drives -- they fall to the floor with A CLANG. Everyone WINCES. Enzmann SPINS. Shoots daggers at Carrillo.

INT. DECK 23 - CONTINUOUS

Gault STARTLES at the sound. It snaps him out of his memory. Gault looks around the sepulcher-like room. He runs his hand over scorched metal, the bent and heat-warped bulkhead.

INT. CATWALK, OBSERVATION DECK - CONTINUOUS

Enzmann places his hand on the hull, mirroring Gault.

Krueger watches Enzmann, realizing this is a holy moment for him.

INT. DECK 23 - CONTINUOUS

Gault picks up a piece of twisted metal and BANGS on the hull, then listens for a beat. He BANGS again.

INT. OBSERVATION DECK - CONTINUOUS

The METALLIC ECHO reverberates through the bunker...

INT. DECK 23 - CONTINUOUS

The ECHOING SOUND triggers a MEMORY FLASH...

INT. DECK 23 - FLASHBACK

Young Gault hears a BANG. Someone's closed the hatch to the machine shop. He sets down the toy spacecraft. He pulls a crate over to stand on it and peers into the machine shop window.

Young Gault’s partially obstructed POV: We glimpse TWELVE PEOPLE in pressure suits. What they're doing is unclear. One of them reaches up and pulls off their helmet -- it’s GAULT’S MOTHER.

WOMAN (O.C.)
Oren, what are you doing?

He spins to see an ATTRACTIVE WOMAN in her 20s as an

EXPLOSION

inside the machine shop blows the hatch open. Flames engulf the corridor as she shields Gault.

CLOSE ON Gault's frightened face as The Woman, who we realize is Ophelia, cradles him, her flesh searing. His eyes drift to his spaceship toy, melting in the inferno --

INT. DECK 23 - DAY

Gault yanks his hand away from the hull, the memory is too painful -- he hears a HUMMING...

He turns to see Dwight Morgan, also in a pressure suit. He's holding a REMOTE SWITCH in his hand connected to a cobalt generator at his feet.

DWIGHT
Murderer. I'm gonna make you pay for what you did.

GAULT
Dwight, I've done nothing to you. Whatever the Earthers have been telling you --

DWIGHT
You killed my dad.

GAULT
Your dad? ...You're telling me Stokes was your <u>father</u>?

In answer, Dwight turns the generator on -- <u>the needle begins rising rapidly toward the red.</u>

TO BLACK.

<u>END ACT FIVE</u>

ACT SIX

FADE IN:

INT. OBSERVATION DECK - DAY

An all out silent scramble. Enzmann is directing people toward the secure elevator --

ENZMANN
Everyone evacuate immediately. Head to the secure elevator.

KRUEGER
What do you mean "evacuate?"

ENZMANN
If that bomb goes off it'll send a wave of shrapnel right into us.

KRUEGER
And Gault?

He doesn't answer.

KRUEGER (CONT'D)
You're just going to let him die?

Enzmann has no time to mince words --

ENZMANN
The fate of Sojourn depends on them believing they're on the edge of known space. If the choice is to save one man or the entire project, which do you think I'll choose?

As the last of the Observers pile into the secure elevator, Krueger stands outside the door. Enzmann holds it open --

KRUEGER
I was brought in to solve a murder. I'm not going to stand by and let another be committed.

ENZMANN
You're welcome to stay in the blast zone if you'd like. But once this door closes, your blue badge will be useless.

Krueger thinks about it a beat, then steps inside.

INT. SECURE ELEVATOR - DAY

Krueger watches through the crowd as Enzmann swipes his badge. As the elevator descends, all the buttons illuminate for a moment -- from the surface down to sub-basement 15. And below that, another floor -- labelled with a STRANGE GLYPH -- something ancient, otherworldly.

OFF Krueger, perplexed...

INT. DECK 23 - DAY

Gault tries to keep Dwight calm, inches closer.

GAULT
This isn't going to fix anything, Dwight. I can get you help.

DWIGHT
My father told me not to believe anything you say. Never trust an upperdecker.

Gault glances at the gauge, THE NEEDLE RISING toward the red.

DWIGHT (CONT'D)
He told me about Earth, how we should go back there. He said there was no lowerdeck on Earth, that everyone was born the same.

GAULT
That's not true.

DWIGHT
My father didn't lie!

GAULT
(carefully)
No. But he might have been mistaken. Maybe he didn't realize I wanted to help him. The way I want to help you. Just turn that switch off before it's too late --

DWIGHT
You think I'm stupid. But I know there's no help for people like me! They sort you -- bad box, good box, and that's it till you die.
(becoming agitated)
That's why my dad couldn't claim me! He told me about you!
(MORE)

DWIGHT (CONT'D)
You cheated, you got out of your box and you took his job! You made him live in the stink, with the animals and the blood --

Gault lunges for the cobalt generator. He tries to disable it when Dwight tackles him.

Gault struggles against him in the bulky suit, tries to keep Dwight's hands from his respirator cord.

Dwight bangs Gault's helmet against the bulkhead, his facemask cracks, letting a thin stream of air HISS OUT. Gault's eyes go wide as the crack begins to spread...

Dwight smashes Gault's helmet again and again --

DWIGHT (CONT'D)
NO FUTURE! NO FUTURE!

...Gault, struggling, reaches back and RIPS DWIGHT'S AIR TUBE OUT. Panicking as his oxygen dissipates, Dwight lets go of Gault.

Gault rips the detonator out of the generator. He looks up at Dwight -- holding his breath, his face turning red. Gault tries in vain to reattach the tube to Dwight's respirator, but the crack in Gault's mask continues to spread. He has no choice but to leave Dwight and scramble for the hatch.

Gault seals the hatch, rips off his helmet. He spins to look back through the window. It's too late for Dwight. He kicks the wall in frustration, slumps to the floor, gasping for breath.

INT. SATELLITE DECK - DAY

Krueger and Enzmann watch on a monitor as Dwight Morgan takes his last breaths. Enzmann turns to Carrillo --

ENZMANN
Make sure Ms. Krueger gets the raw footage. I'd hate for there to be any questions in her report.

Enzmann heads out, Krueger follows close on his heels.

KRUEGER
That's it? A man suffocates in a room you sucked the air out of and it's case closed?

ENZMANN
My father taught me dispassion was the best course. "The ship will right itself," he would say. I would doubt him every time. But every time he was proved correct. The purpose of the experiment is not to protect them, but to learn from them.

KRUEGER
Do you get off on playing God or is it just a hobby?

Enzmann turns to go.

KRUEGER (CONT'D)
I hope you're right.

ENZMANN
(turning back)
About what?

KRUEGER
The ship righting itself. Because this project is going to make one hell of a mess if it crashes.

INT. COMMONS - DAY

Viondra and the Stewardesses welcome Presley to the Steward's apprenticeship program -- Presley is ecstatic, accepting hugs and congratulations from the Stewardesses.

Rose crosses to Viondra.

ROSE
You certainly have an eye for talent.

VIONDRA
Yes. I do. You, on the other hand, could use some practice. Seems your sources aren't as reliable as you were led to believe. I'm told the bomber was nothing more than an Unclaimed, made unstable by some bad influences.

ROSE
You bought that? I thought better of you. I guess a few choice words... a sad story...
(MORE)

ROSE (CONT'D)
anyone can be made to believe and do anything...
(then)
Shall we have a drink? Something refreshing to cool ourselves.

Viondra takes him in a moment, realizing what he's implying then flashes her practiced smile...

VIONDRA
I always have time for you Councilman, you know that.

As they head off Nora enters and approaches Presley.

NORA
(gives her a hug)
Congratulations. You deserve it.

PRESLEY
(seeing something)
Oh wow...

Nora follows Presley's gaze to --

James crossing through the commons wearing brand new officer's dress whites, and looking pretty damn good in them. Gault's recommendation got him into the Officer's Program.

PRESLEY (CONT'D)
Decision just got a little harder, didn't it?

INT. GAULT'S QUARTERS - NIGHT

Gault puts the video cart James gave him into the player and starts to watch. It's footage reminiscent of the party we saw in the pilot, only this is the 30th Anniversary. Among those in the crowd we see GAULT'S PARENTS.

OFF Gault as emotions wash over his face...

INT. ENZMANN'S OFFICE - NIGHT

Enzmann watches Juliet on his private feed. Krueger knocks and enters. Enzmann switches the feed off.

ENZMANN
Yes?

KRUEGER
This is from the day of the radiation storm.

She plugs a flash drive into a monitor.

ON SCREEN: we see the stockyards -- workers are mucking out the stalls, cleaning the rendering vats, etc.

KRUEGER (CONT'D)
The absence of evidence is evidence.

ENZMANN
Get to the point, Ms. Krueger. I'd like to get home for dinner. Even if it is three hours late.

KRUEGER
The rendering vats were cleaned just before the radiation alert. Then there's a convenient gap in the footage. After the storm, during which every person on the ship was asleep, Safety Officers found the gun. In the rendering vats.
(beat)
Criminal psychology 101 -- you do something bad, you get rid of the evidence. The gun was shot out into space, wasn't it? Allow me to take a wild guess what I would see in the missing footage Mr. Carrillo has repeatedly failed to produce.

She locks Enzmann with a look.

KRUEGER (CONT'D)
You planted the gun.
(then)
You said yourself, the fate of the project wins out over the life of one man. You framed Stokes.

Enzmann considers her for a beat, then --

ENZMANN
These are serious allegations. I certainly hope that you have proof to back them up.

KRUEGER
Something tells me the incriminating footage will never surface.

She turns to go.

ENZMANN
Still, I find it fortunate that the murder was resolved before the ship tore itself apart. Don't you?

Krueger locks him with a look.

KRUEGER
Let me ask you something -- what happens when the killer realizes the gun he shot out into space was put back on the ship?

ENZMANN
I believe we have the right man.

KRUEGER
And if you don't?

ENZMANN
Well, that will be interesting, won't it?

KRUEGER
(a veiled threat)
It certainly will be.

INT. ENZMANN'S HOUSE - NIGHT

Enzmann returns home, late. He sees an elaborate dinner for two. A CARD addressed to him sits on the table. He opens it, "Happy Anniversary."

He looks up to see Linda in the door --

ENZMANN
You didn't tell me you were making dinner.

Linda shrugs, goes to the oven, turns it on.

LINDA
I didn't want to bother you at work. I just need to heat it up.

Linda turns around to see Enzmann holding a GIFT BOX.

LINDA (CONT'D)
(surprised)
I thought you'd forgotten.

He smiles, watching as she opens it. Her face brightens as she takes out THE SEA-HORSE NECKLACE that Juliet was missing.

LINDA (CONT'D)
I love it.

As she puts it on we realize she bares a striking resemblance to Juliet. Enzmann gives her a major-league kiss. She comes up for air, pleased --

LINDA (CONT'D)
It's been a long time since you kissed me like that. Come on upstairs...

She leads him toward the bedroom, dropping her clothes seductively.

ENZMANN
Leave the necklace on.

TO BLACK.

END EPISODE THREE