

PLYMOUTH ROCK

"Pilot"

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A few thoughts about budget...

The Sets:

Our plan is to get the number of sets down to a minimum by doubling up wherever possible. We need only to build two types of crew cabins: ONE OFFICER CABIN (single) and ONE QUAD CABIN. These can then be redressed for anyone's quarters in much the same way any college dorm show - including VERONICA MARS - would routinely. For the pilot, we believe we might be able to use the quad as the officer's cabin as well, though with so much work in these cabins, it might speed up production to have two cabins, so one can be redressed and pre-lit while we're shooting in the other. We will also use this set as the BRIG, which I always envisioned as a spartan cabin anyway.

Our most expensive set, and the only one we wouldn't redress to serve double duty is the COMMAND DECK.

We would double up the largest as both the MESS HALL and the HANGAR with the food service area doubling as the AIRLOCK. We would then construct a circular piece that lowers into this spacious set that would create a circular HALLWAY that we would use for every HALLWAY scene in the pilot.

Please note: the word "hangar" may imply that we would see the fighter planes and the shuttlecraft inside the ship. That's not the case. Instead, pilots will climb ladders, disappearing into their craft. We will not build any piece of a shuttlecraft, and we will use only the COCKPIT OF ONE FIGHTER PLANE. We believe we can find and redress a used cockpit. We shouldn't need to build our own.

We will build a one-sided section of the exterior of the Mayflower where Toby and Wynn work to get the sail up. We will only require a small (and inexpensive) section of exterior as it will only be shot with "helmet cam." (See below.)

As noted in the script, the KAYATAUK BRIDGE will be a small set - only six crew members will man the enemy bridge. This set will double for the three-quarter page KAYATAUK BRIG scene.

Another set will serve triple duty as the INFIRMARY, ENGINEERING, LAUNDRY.

Total sets needed for the pilot:

- 1.) Command Deck
- 2.) Mess Hall/Hangar/Airlock
- 3.) Infirmary/Engineering/Laundry Room
- 4.) Single/Quad Crew Cabin/Brig

5.) Kayatauk Bridge/Brig

6.) Exterior Mayflower (Sail)

The Aliens:

Both for creative and for budgetary reasons, the mythology of the show suggests that our Aliens and Humans are products of the same evolutionary tree. There will be slight physical differences produced by different evolutions but actors in makeup will play all our Aliens. We won't need elaborate prosthetics or CGI in series for alien races.

Helmet Cam:

We will use a helmet cam device as one of our biggest cost-savings devices for filming scenes that might otherwise exist outside of our budgetary parameters. The device is used throughout the pilot episode, particularly when characters set foot outside the ship. These cameras will be capable of providing the sort of footage a FLIP VIDEO camera might provide. Anything with any depth will fade into the blackness of space. Therefore, we won't need more than a small section of the exterior of the ship where Toby, and later Wynn, will work to hoist the sail.

This device will be similar to what was used in ALIENS when the Marines first landed and explored the space station, and Sigourney Weaver was able to monitor what was happening on a truck equipped with video screens.

We will expect and want the footage to be a bit lo-fi. It will both provide a sense of vérité and help defray costs.

Small Cast

The plan is to hire only five series regulars in Season One: Iona, Wynn, Violet, Mather, Houston. As in VERONICA MARS, we may need to get a few key parents in recurring deals, but we won't need to pay series regular money for them. I would expect a couple recurring characters to break out whom we may want to lock in for subsequent seasons.

In Series

I believe we can routinely be six days in and two days out.

The amount of "space action" in the pilot episode is greater than a typical episode in series will contain. I believe episodes that contain battles between ships will be the exception to the rule. PLYMOUTH ROCK will exist to a large degree as a soap opera on a spaceship, but I want to take advantage of the science fiction opportunity. A more typical episode might be one in which a landing party brings back a substance - let's say a spice - from a new planet that gives crew members who sample it a euphoric high.

The episode deals with the fallout of the crew's increasing dependence on and desire for the spice. It's a teen issue magnified by the science fiction. We wouldn't necessarily even need the out day of the planet visit. It could open on the landing craft's return to the Mayflower.

About Those Space Battles

Our intention is not to blow people away with super-cool CGI fight sequences. The fun, the drama will be in the story telling, the dialogue, the performances. I have no expectations of competing with the latest STAR TREK feature film, in terms of whiz-bang graphics. I do think we can, by using the moments sparingly, compete with BATTLESTAR GALLACTICA and the most recent STAR TREK franchises in terms of VFX effectiveness. I think we simply need to be smart about the number of shots in any given sequence. In breaking down the BATTLESTAR GALLACTICA sequences, they would typically provide a CGI shot of ships in formation, and then simply cut into singles of the pilots in the cockpits. I would expect we'd handle these moments similarly.

Establishing Shots

A set of computerized establishing graphics - the Mayflower traveling through space, a shuttlecraft returning to the Mayflower, the Seahawk fighter jets launching will be reusable through series.

Track Record

Our team has a history of bringing seasons in on budget. In our experience doing VERONICA MARS for Warner Bros/CW, we may have had occasional episodes come in over, but seasons landed at our budget number. We've brought in both seasons of PARTY DOWN on budget at \$670,000 pattern with all days out in Los Angeles, six series regulars and a hundred extras per episode.

CHARACTERS

Wynn Parish, 19 (Captain)

Quintessential alpha male. At ease in command. Though he may demonstrate the occasional air of entitlement, he counters that with the intensity and machismo of a young Christian Bale. If this were a fairy tale, he's the whip smart and dashing Prince Charming. Wynn also happens to be the son of the leader of Southhampton Colony, Clive Parish. Consequently, Wynn has a bit of a chip on his shoulder about any suggestion that nepotism played a part in his being named captain of the Mayflower. It is to his detriment that he constantly feels he must prove his mettle. Wynn is not "one of the guys." He has consciously or unconsciously segregated himself from his crew. The crew respects and admires Wynn. Almost no one would consider him a friend which is remarkable when one considers these 130 kids all grew up together.

Iona Winters, 18 (Commander/First Officer)

A young Uma Thurman in full-on badass mode, Iona is driven and dedicated. Unlike the other officers, she's pulled herself up from the lowest social rank. Her mother was a beloved language teacher on the moon colony. Her father was a construction worker who died building the dome over their colony. Iona is acid-tongued and ruthlessly efficient. A tomboy who only recently grew into her beauty, she isn't quite comfortable with the effect she now has on the boys with whom she grew up. Over the course of their lifelong friendship, Violet was always the one who turned boys' heads. As that dynamic has begun to reverse, neither Iona nor Violet has fully accepted the new paradigm. Iona is a natural leader. She splits the difference between the unapproachable, unknowable Wynn and "just one of the guys" Houston. Houston may be braver, Mather smarter and Wynn held in more awe, but no one combines these leadership qualities better than Iona.

Houston Hayes, 18 (Fighter Pilot)

Impossibly brave. Certainly reckless. All Houston wants to do is fly, not the hulking passenger ship that is the Mayflower, but highly mobile fighter planes. An Independence Day era Will Smith. Half the crew considers Houston their "best friend." He is beloved for his wit, his bravery, his devil-may-care attitude. His nickname among the girls onboard the Mayflower is "No Expectations," because if you plan to hook up with him, that's what you need to have. His bravery may be an attempt to live down the reputation of his brilliant geologist-turned-drug addict father who was facing accusations of selling colony secrets and was under house arrest before the Mayflower set sail. Houston has a black mark on his record after Wynn accused him of cheating on a test that would've qualified Houston for officer training. There is no love lost between them.

Mather Novak, 17 (Technology Officer)

Unlike most people with an ingrained knowledge of computers - Mather could read Linux before English - our Technology Officer is a loquacious Renaissance man every bit as interested in jazz, literature, architecture, culinary arts or sports history. Mather is self-aware enough to know that there isn't much oxygen left in the room when alpha males Houston and Wynn are going toe-to-toe. He doesn't try to compete on the same playing field. Mather is the son of renowned archeologist ESTA LEIGH NOVAK who discovered the proof that intergalactic TRAVELERS briefly occupied Earth prior to man's recorded history. She also discovered and deciphered NOMAD, a map to the galaxy that provides the locations of wormholes that enable ships to jump great distances across the universe. Clive Parish was the swashbuckling billionaire who financed Southhampton Colony, but the controversial discoveries of Esta Leigh Novak were his inspiration. Normally motor-mouthed and opinionated, Mather - wry beta-male Kal Penn or Michael Cera type - is playing his cards very close to his chest during the pilot episode. He knows he won't be king - and doesn't care to be - but he believes he can be a king-maker.

Violet Synes, 19 (Medical Officer)

In many ways, Violet is the least likely officer on board the Mayflower. Even into her "tween" years, she showed no particular aptitude beyond complaining about moonlife, throwing a great slumber party, prank calling boys and caring for a menagerie of pets. She was becoming something of a disappointment to her social climbing parents who were intent on becoming part of the inner circle occupied by the Parishes and other power brokers on the moon. It was only when a sick pet cat was deemed "unsalvageable" that Violet found her calling. She refused to accept the prognosis. She began taking her anatomy and biology classes extremely seriously. She studied voraciously. She nursed her cat into another four years of life and became, in the process, the finest of all the medical specialists among her peers. In the last three hundred years, the distinction between mental and physical health has melted away. It's now considered one in the same, which makes Violet the de facto ship psychiatrist as well. She possesses an otherworldly Lisa Bonet-beauty that has every young man on the ship fantasizing about her except, perhaps, the one she really wants: Wynn Parish.

About the VIDEO CONFERENCES with PARENTS

The parents on the moon colony have known throughout their children's lives that they would, one day, send their children off in search of PLYMOUTH ROCK. In preparation, they have recorded video responses to every question they could imagine their children asking.

Consequently, when one of our characters asks a question of his/her parent, there might be a hiccup in the video as the computer "finds" the appropriate response and switches to it, but the videos themselves are seamless.

Clearly, the "communication" has severe limitations. Our characters can ask "general" questions, but they can't get a response to a "what do we do now?" question. Parents can tell anecdotes, relay touching stories, even cheer their kids up when they're down, but the video conversations are sometimes a painful facsimile of a connection.

We will be able to play the conversations as though the parents always wore the same uniform and recorded in the same spot as a means of sparing production the problem of wardrobe/location changing with each response.

Additionally, the parents had the option of pre-programming a message to their children that could be triggered by any information entered into the computer system. For example, a parent could pre-program congratulations or a bit of advice if her daughter became pregnant. In our pilot episode, the parents have pre-recorded their feelings about sending their children on the quest to Plymouth Rock.

ACT ONE

EXT. SPACE - ESTABLISHING - DAY 1

Dead silence. Starlight peppers the sky. In the distance, a quasar glows in orange and white.

A SLEEK SPACESHIP glides into frame. We read the name on its gleaming hull: THE MAYFLOWER. As CAMERA ROTATES we REVEAL the enormous SOLAR SAIL powering the ship.

INT. MAYFLOWER - DAY 1

THE CAMERA NEVER STOPS MOVING as a series of shots gives us the impression we're on board a ghost ship.

A DESERTED INFIRMARY.

A DESERTED MESS HALL.

CAMERA DOLLIES UP A DESERTED HALLWAY, leads us into...

A DESERTED COMMAND DECK.

CAMERA SWEEPS over the instrument control panels, FINDS the VIDEO MONITOR, a 30-foot tall screen.

A MENACING SPACE SHIP appears on the monitor. Initially, the ship seems to be flying past the Mayflower. Then, suddenly, the ship banks a turn and accelerates toward CAMERA.

A PIERCING ALARM breaks the silence. The alarm is swallowed by the sound of our score, a mash-up of hip hop beats layered with Wagnerian military bombast.

INT. MAYFLOWER - CREW ROOM - DAY 1

Two sets of sleep pods are arranged in separate bunks.

CAMERA IS CLOSE on the frosty glass of one of the pods. In a span of seconds, the frost dissipates. We see the face of AIRMAN HOUSTON HAYES (18, think Will Smith.) Houston's eyes flutter. The pod cracks open. Houston blinks away the cobwebs and sits up in his top bunk, shirtless.

Houston scans the room. The other pods have opened, but his roommates are slower to action. As they emerge...

HOUSTON

Battle stations, Brothers. Sleepy time is over. Let's go fake-kick a fake-enemy in its fake ass.

Houston hops down and shadow boxes his groggy roommate.

INT. MAYFLOWER - CAPTAIN'S QUARTERS - DAY 1

WYNN PARISH (19, think Christian Bale) pulls on a muscle shirt, his sleep pod open in the b.g. A SYNTHETIC VOICE droning the dimensions and speed of the approaching ship draws Wynn's attention to a HIGH-TECH MONITOR.

Wynn studies the ship's image. On one side of the screen are pictures of other officers. Wynn touches the likeness of TECHNOLOGY OFFICER MATHER NOVAK.

WYNN

Mather. You looking at this? What are the elders serving up this time?

MATHER (O.S.)

A bullshit sandwich. They're just making stuff up now.

INT. MAYFLOWER - MATHER'S QUARTERS - SAME TIME - INTERCUT

MATHER NOVAK (17, think Michael Cera) studies the same image on his own monitor.

MATHER

Nothing that big flies that fast.

Wynn taps a button. His voice is heard throughout the ship.

WYNN

Full Alert. Arm the Seahawks.

INT. MAYFLOWER - HALLWAY - SAME TIME - INTERCUT

Houston and his FELLOW AIRMEN hustle down a hallway as other crew members head in the opposite direction. We're impressed by how well-drilled this teenaged crew appears to be.

WYNN (O.S.)

Prepare for launch. Haul in the sail.

At the mention of hauling in the sail, Mather furrows his brow. He taps on his computer, making calculations.

MATHER

If we bring in the sail, we won't have the speed we'll need to outrun our mystery ship.

WYNN

I think our parents invented this scenario to see how we'd handle it.

MATHER

(glibly)

Yeah. They wanted to make sure we'd
run away. Captain, if I can sug--

Mather sees Wynn buckle and grab his temple.

MATHER (CONT'D)

You okay, Brother?

WYNN

Just a bad hyper-sleep reaction.
How long were we under, anyway? A
week?

Mather taps away on his monitor. What he sees surprises him.

MATHER

You've gotta be kidding.

WYNN

What does it say?

MATHER

Ninety-one days.

WYNN

Ninety-one? Like eighty-one more
than we've ever been under?
(considers, then...)
Where are we?

MATHER

Could be a glitch. Give me a few
minutes with Nomad. I'll meet you
on the command deck.

INT. MAYFLOWER - IONA'S CABIN - DAY 1

First Officer IONA WINTERS (18, think Uma Thurman) pulls her
belt tight, holsters her weapon. She hears the sound of
RETCHING from next door. Iona smirks, exits.

INT. MAYFLOWER - HALLWAY - CONTINUOUS

Iona moves to the next door down, presses an intercom button.

IONA

It's me. I'm coming in.

INT. MAYFLOWER - VIOLET'S CABIN - CONTINUOUS

We find MEDICAL OFFICER VIOLET SYNES (19, think a non-white
Amanda Seyfried) dragging herself toward her chair.

She's pulled herself out of her HYPERSLEEP POD, but her legs seem to be useless.

IONA

Stay right there. I've gotta go get my camera.

VIOLET

Yuck it up, Clown. My legs are asleep. Why does this always happen to me?

IONA

You sure you're cut out for space travel?

VIOLET

You mean there was a choice? How 'bout you just hand me my bag?

Iona smirks, but reaches for a MEDICAL BAG, hands it to Violet who begins digging in it.

VIOLET (CONT'D)

I was having the meadow dream. Flowers and woodland creatures with fuzzy noses. Why do the elders always choose the worst time for a drill?

IONA

Our greatest joy is to serve the colony, Sister. Or haven't you heard?

Violet smiles in response to Iona's ironic platitude. Violet gives herself a shot in the arm. Almost immediately she regains use of her legs.

IONA (CONT'D)

Let's go cross this simulation off our things to do list.

Iona reaches out for Violet's hands. Violet takes them, and Iona pulls her friend up.

INT. MAYFLOWER - HANGAR - DAY 1

Several flight crews prepare their pilots. CAMERA LOCATES HOUSTON being attended by his three-man crew as he heads to the ladder that takes him up to his (off screen) fighter plane.

GROUND CREW
You've got command deck in channel
one. The other pilots in two.

HOUSTON
That leaves Channel Three free for
phone sex.

GROUND CREW
The usual?

HOUSTON
Bi-Curious twins 'til I say
otherwise.

GROUND CREW
I'll do my best, Sir.

Reactions from Houston's team indicate they love this guy.

INT. MAYFLOWER - HALLWAY - DAY 1

Iona and Violet move at a speedy clip, head into...

INT. MAYFLOWER - COMMAND DECK - DAY 1

...a terraced hive of activity where a dozen officers man
high tech stations. They split up. Violet moves into "the
pit." Iona locates Wynn standing at his post in the center of
it all. Wynn notices Iona as she approaches.

WYNN
Commander, profile that ship.

Iona checks out the image on screen, furrows her brow.

IONA
Solar-Corp security frigate?
Pirated and pimped?

WYNN
Impossible. It's too fast.
(perplexed)
Figure it out.

Wynn notices something on his own monitor that troubles him.

WYNN (CONT'D)
Lieutenant, why isn't the sail in?

TOBY (O.S.)
See for yourself. We must've passed
through something ugly. Tore the
hell out of the rigging.

The image of the enemy ship is replaced by a grainy HELMET-CAM image showing hands soldering a metal rivet back to the exterior hull of the ship.

WYNN

We don't have the power to deflect an attack on the sail. The simulator is going to target it as soon as it's in range.

Reverse POV of the helmeted face of LT. TOBY RODGERS.

TOBY

So the elders dock us a letter grade for a single casualty. Beats the hell out of losing a sail.

ON IONA as she notices something troubling on her monitor.

IONA

Captain. The ship doesn't match any known craft, but I've identified--

A huge security officer who goes by BROTHER BEAR speaks up.

BROTHER BEAR

Captain, the vessel is firing on us. Thirty seconds to impact.

ON MONITOR two rockets rush toward camera.

WYNN

Deflectors up.

Iona is the only one beginning to doubt this is a simulation.

IONA

Captain, the ship is emitting microwave transmissions.

WYNN

(annoyed)
So?

IONA

The transmissions have the same profile picked up, deciphered and translated on Jupiter Base.

VIOLET

The alien transmission we studied in Enemy Encounters? The Kayatauk?

WYNN

(shaking off the notion)
The elders are *simulating* first-
contact. Testing us. The Kayatauk
galaxy is 75 light years away.

IONA

And where are we now? That star in
front of us sure isn't the Sun.

Mather appears on the captain's screen.

MATHER

Wynn! Get Toby inside. This is
real.

Wynn can't immediately process this new information.

WYNN

It's what?

MATHER

This is not a simulation. We are
being attacked by an alien force.

To his credit, Wynn wastes no more time. Intense, but in
control, Wynn hits a button.

WYNN

Toby! I need you inside now!

TOBY (O.S.)

Almost done, Captain.

WYNN

Launch Seahawks.

EXT. MAYFLOWER - DAY 1

SIX SEAHAWK FIGHTER PLANES launch from the Mayflower.

INT. MAYFLOWER - COMMAND DECK - DAY 1

Brother Bear looks up from his monitor, barks to Wynn.

BROTHER BEAR

The rocket has reset course. It's
avoiding deflectors, heading for
the sail.

WYNN

Toby! Where are you?

COMMUNICATIONS OFFICER
Captain. The enemy ship is opening
a communication frequency.

This is stunning news. Wynn and Iona share a loaded look.

MATHER (O.S.)
We've known they're out there.

Wynn and Iona turn to find Mather entering in a hurry.

WYNN
Just never guessed we'd be the ones
making first contact.

IONA
Would've been nice if they'd've let
us give the "we come in peace"
speech.

WYNN
(wry)
You think that's the reaction they
would've gotten if they stumbled
into Earth's solar system?

IONA
I'll load the translation program.

WYNN
(to Mather)
Piggyback their signal. Send 'em a
virus they'll remember down that
pipeline. The works. I want to be
able to shut down every computer-
controlled system on that ship.
(to communications)
Begin transmission.

Trepidation fills the air as the officers await first contact.

As the image locks in on the monitor, it's difficult to discern who is more shocked. The Kayatauk Commander is blue-skinned, ear-less and bald. He's dressed in a crisp military uniform. Otherwise, he is humanoid. It's clear he feels insulted by the sight of a teenaged boy on his monitor.

KAYATAUK COMMANDER
(directly to Wynn)
A boy? I'm greeted by a boy. What's
wrong boy? All the color seems to
have drained from your face. And
your captain? Where is he?
(MORE)

KAYATAUK COMMANDER (CONT'D)

Is he too ashamed to look his
captor in the eye? Should I assume
he's sprinting for an escape pod?
(delivering orders to
someone off screen)
Destroy anything -- no matter how
small -- escaping that ship.

The commander's voice is slightly out-of-sync. The translation program remains a word behind the speaker, but it reproduces the English words with the speaker's vocal qualities.

ON MATHER as his hands fly over his interactive screen.

WYNN

I'm Wynn Parish, captain of the
Mayflower, and I gotta say: I don't
feel very captured. But, hey, I'm
standing right here if you want to
come and get me. Better yet, stay
where you are. I'll come for you.

KAYATAUK COMMANDER

You have invaded Kayatauk airspace.
Your ship is crippled. Lower your
defenses and prepare to be boarded
or I'll mount your severed head--

Wynn glances at Mather who gives him a nod. They're inside.

WYNN

End communication.

The image of the Kayatauk Commander is replaced by the image of the Seahawks speeding toward the Kayatauk ship.

WYNN (CONT'D)

We've seen their offense. Let's
make them play a little D.

IONA

They're raising a static field. The
Seahawks will burn up if they try
to breach it.

WYNN

How long until they discover we've
infiltrated their mainframe?

MATHER

Maybe ten seconds. Or, that's how
long it would take me.

INT. HOUSTON'S SEAHAWK - DAY 1

Houston speeds toward the enemy ship. The static field surrounding it crackles with energy. Entering the sphere looks like suicide.

WYNN (ON HEADSET)

Airmen, we are prepared to take out the operational systems on the enemy ship. You will have a few seconds to get inside the field. It'll be our one shot.

EXT. SPACE - CONTINUOUS

WIDE SHOT. The Seahawks head straight for the enemy ship.

MATHER

Static field will fail in ten... nine... eight... seven... si--

Mather's voice is cut off mid-word.

INT. MAYFLOWER - COMMAND DECK - SAME TIME

Wynn barks at Mather.

WYNN

What happened?

MATHER

They sent us their own bug. They've killed our communications.

WYNN

Can you still pull the trigger?

MATHER

Sure, but our pilots are pulling out. They can't hear our signal.

VIOLET

Not all of them.

Violet points at the screen. Sure enough, one of the fighters is still racing right into the static field.

IONA

I bet I know which one.

WYNN

(to Mather)
Do it!

INT. HOUSTON'S SEAHAWK - SAME TIME

We can almost feel the heat on Houston's face as he enters the static field, but his bravery is rewarded as the shield fails. In fact, all the lights on the enemy ship go dark. The ship is, temporarily, a sitting duck.

EXT. SPACE - SAME TIME

Houston's Seahawk races along the topside of the enemy ship and drops a heavy payload of fire power.

HOUSTON
Have a nice day.

INT. MAYFLOWER - COMMAND DECK - DAY 1

The officers on the command deck celebrate as Houston's direct hit registers on the big screen.

WYNN
Stay focused, people.

Wynn stares intently at the screen waiting for the Kayatauk ship's next move. The enemy ship sputters to life and begins to turn tail. There's more cheering among the officers.

Wynn and Iona share a lingering look of relief.

COMMUNICATIONS OFFICER
Captain, we're receiving a message.

WYNN
(confused)
From the enemy ship?

COMMUNICATIONS OFFICER
From our leader. It appears to be pre-programmed. It's coming from within the mainframe.

WYNN
(contemplates, then...)
Put it on screen.

All the officers are riveted to the screen as CLIVE PARISH (50, dashing) appears. He's standing in front of a window. The Earthrise behind him hints that he's on the moon.

CLIVE PARISH
Heirs of Southhampton Colony, the message you're hearing now has been programmed to play in the event your sleep pods have opened.
(MORE)

CLIVE PARISH (CONT'D)

My hope is that years have passed,
but given what we know about
intelligent life in other solar
systems, it's merely wishful
thinking to expect your journey
would be uneventful.

Iona glances at Wynn. *What does this mean?*

CLIVE PARISH (CONT'D)

I speak for all of your parents
when I say we're sorry for the
lives you were born into. You were
never children. Drilled before you
could walk. Trained to fight, to
scavenge, to survive. It's all been
for a purpose, for a moment in
time, and that moment is now. The
troubles on Earth have found us on
the moon as we knew they would. You
possess the most powerful artifact
in the universe: Nomad, a map to
the galaxy. The mercenaries on our
doorstep will stop at nothing to
possess it. But they would only
export their wars and destruction.
Nomad would delay extinction, but
only for the blink of an eye.
That's why we've set you on a
course for the planet we call
Plymouth Rock--

Some officers gasp as they realize the repercussions. Violet
looks crushed. Mather puts a comforting hand on her shoulder.

CLIVE PARISH (CONT'D)

--a new home 400 light years away.
With Nomad, you can cross that
distance in seven.

(Beat)

Don't grieve for your parents.
We've known this was our fate since
before you were born. In many ways,
this is *why* you were born. Honor us
by moving forward. Surviving.
Multiplying. Take control of your
destiny. The future of humankind is
now in your hands.

Off the shocked and grieving faces of the officers.

END OF ACT ONE

ACT TWO

INT. MAYFLOWER - COMMAND DECK - DAY 1

The officers are still in shock. Wynn, in particular, appears unable to process the news. He manages to carry on, barely.

WYNN

Damage report.

MATHER

Our sail is badly damaged. The framing can be repaired, but we'll need Samarium.

WYNN

And the nearest Samarium reserves?

IONA

The sixth planet of this solar system indicates potential.

WYNN

Set a course and keep an eye out for the Kayatauk. I'll be in my quarters.

Officers glance at each other uncomfortably.

VIOLET

What about the crew? Should we inform them of our mission?

WYNN

No.

Wynn notices his officers' surprised reactions.

WYNN (CONT'D)

Not yet.

Wynn exits. Off Iona and Violet exchanging a dubious glance.

INT. MAYFLOWER - CAPTAIN'S QUARTERS - DAY 1

Wynn's quarters feature a screen that provides a 24th century version of a navigational map. Wynn uses his finger to trace a route. The computer voice drones estimated travel times.

VIOLET (O.S.)

Captain? May I come in?

Wynn absently reaches for a button and the door opens. Violet steps into Wynn's quarters, takes a seat in his desk chair.

VIOLET (CONT'D)

How are you holding up?

WYNN

(forcing a smile)

I'm impressed, Violet. You just learned you'll never see your parents or your home again, but here you are: doing your duty.

VIOLET

Your health -- mental or otherwise -- affects us all. You lost your parents, your home, a crew member. It's understandable to grieve.

WYNN

No. It's not. Maybe for others our age, but not us. A few years back, I found a collection of the fairy tales every child of Southhampton Colony is told. They were in an actual book -- with paper pages and illustrations. My dad had it tucked away in some closet. Did you know the children in the original stories cry? Hansel. Gretel. Little Red Riding Hood. Goldilocks. *Crybabies*, all of them. Our parents rewrote the fairy tales and deleted the tears. They taught us countless lessons about duty and loyalty, but grief?

(chuckles sardonically)

I asked my dad why they did it. He said "grief just slows you down." You want to know how I feel? I feel defective. Grief would be normal. I feel energized by battle, conflicted about our mission and resentful that I don't feel more.

VIOLET

I could give you something to get you through this moment. You have a 120 crew members who know the ship was attacked and their brother was killed. They need someone to take charge.

WYNN

(sitting up)

Right now, the crew is pissed off and on edge. Those are useful emotions in a crisis.

(MORE)

WYNN (CONT'D)

Why burden them with feelings
they're not equipped to handle.

Violet runs her fingers through Wynn's hair in a manner that blurs the line between *motherly* and *flirtatiously*.

VIOLET

(wrinkling nose)

Oh my, Wynn. You smell like a
Titanium miner on a weekend pass.

WYNN

I haven't showered in three months.
I thought a little cologne might
make me less ripe. I may have
overshot the mark.

VIOLET

It's a different kind of ripe. I,
for one, prefer your natural musk.

Violet's line is said with a bit of a wink, but there's still a coquettish undercurrent to it.

WYNN

They're still alive, you know. Our
parents. Probably for a while at
least. The colony's a fortress.
They'll go down swinging. The
mercs'll get inside eventually, but
it's a six month siege. I thought
we were being trained to defend our
home. I couldn't wait for the
opportunity, but now that it's time
to fight, we've been sent running.
I feel like a coward.

Violet takes Wynn's hand, squeezes it.

VIOLET

A coward, you're not.

INT. MAYFLOWER - COMMAND DECK - DAY 1

Mather approaches Iona who has an image of the Kayatauk
Commander on her monitor.

MATHER

Well, the *good* news is that thermal
imaging confirms Samarium reserves
on the sixth planet of this system.

IONA

I hesitate to ask...

MATHER

The accompanying bad news? The planet appears to be inhabited.

IONA

Ah...

MATHER

But a pre-industrial society. No smokestacks. No carbon emissions. They aren't the Kayatauk.

IONA

Speaking of--

(indicating screen)

Were you as surprised by how they looked? Take away the blue skin, give them ears, they could be us. I thought that when we came face to face with an alien life form it would be more -- I don't know --

MATHER

Alien? An octopus with wings? A telepathic gas? Yeah. My mom had a theory. She said the first space travelers used all the planets they explored as petri dishes. By that logic, we're all descended from the same basic seed.

As Iona is absorbing this, Wynn comes up on the monitor.

WYNN (ON MONITOR)

Iona?

IONA

Yes, sir.

WYNN (ON MONITOR)

Houston Hayes should be commended for valor. Given his feelings about me, this may be a duty best suited to the second in command.

IONA

It's not like he's fond of--

Wynn disappears from the monitor. Iona sighs.

IONA (CONT'D)

--me.

Iona regards a smirking Mather.

MATHER

Lucky you.

INT. MAYFLOWER - CREW ROOM - DAY 1

Houston holds court with his roommate pilots.

HOUSTON

I got close to that ship, man. We didn't build it. No one on Earth built that thing. And what's with the silence from the command de--

There's a BEEP and a moment later, the door slides open revealing IONA. The other three pilots snap to attention. Houston gets there. Eventually.

IONA

Brothers.

The pilots return to "at ease" postures.

HOUSTON

You might want to give a bit more lead time on the knock, Commander. This is when Jenson likes to give me my sponge bath.

One of the other pilots, presumably "Jenson," harrumphs.

IONA

As a superior officer, the knock itself is a courtesy.

HOUSTON

That *is* what the manual says.

IONA

Button up your jacket, Airman.

Houston gives Iona a hard look, but Iona doesn't flinch. He reluctantly begins buttoning up.

HOUSTON

I realize I was on duty, but since I was in my quarters--

Iona reaches toward the his lapel. She surprises Houston by pinning a ribbon onto an already-impressive row.

IONA

Houston Hayes, I present to you this commendation in recognition of valor in battle.

HOUSTON

Tell you what: keep the ribbon.
Just tell us what's happening:
where we are; who attacked us...

IONA

The captain will share that
information when he believes it
will best serve the mission.

HOUSTON

(dismissively)
The captain--

IONA

In the meantime, I suggest you do
your duty with enthusiasm and
vigor.

Houston is unhappy with the warning, but he bites his tongue.

IONA (CONT'D)

On a personal note, Airman, you
kicked ass out there.

Iona exits. Off Houston, uncharacteristically flummoxed.

INT. MAYFLOWER - IONA'S CABIN - DAY 1

Iona returns to her cabin. As she strips down to her
underwear, she is facing away from her computer...

IONA'S COMPUTER

Welcome back, Commander. You have a
message.

IONA

Play it.

IONA'S MOTHER (ON MONITOR)

Hello, sweetheart.

Iona spins back toward the monitor, her heart in her throat.

IONA

Mom!

ON SCREEN IONA'S MOTHER smiles winsomely.

IONA'S MOTHER (ON MONITOR)

Only a recording, I'm afraid. I know
it's a sad day, honey. I know you've
just learned of your mission.

(MORE)

IONA'S MOTHER (ON MONITOR) (CONT'D)
Our genuine desire was to be able to tell you in person, to have one last hug, a last kiss, a real goodbye. It was decided, however, this way gave you the best chance for success. But know this, darling: I love you. I treasured every day with you.

Tears well up in Iona's eyes.

INT. MAYFLOWER - VIOLET'S CABIN - DAY 1

Tears also run down the face of Violet, already in sleepwear, as she speaks to her parents.

VIOLET'S DAD (ON MONITOR)
We've tried to anticipate all the questions you would have. Ask whatever you want.

VIOLET
Who will take care of Bandit?

VIOLET'S MOM (ON MONITOR)
I will, honey. He'll miss you, but we'll give him lots of love.

VIOLET
And what will happen to him after you're gone?

Violet's parents seems to freeze on screen as though the computer is sorting through possible answers, then...

VIOLET'S DAD (ON MONITOR)
I'm sorry, Violet. We failed to anticipate your question. Can you try rephrasing?

INT. MAYFLOWER - MATHER'S CABIN - DAY 1

As Mather sits at his computer and talks to his screen, CAMERA ROTATES and reveals his mother ESTA LEIGH NOVAK.

MATHER
Did you even consider telling me?

ESTA LEIGH NOVAK (ON MONITOR)
(smirks)
Don't even. I've seen your digital fingerprints all over my private files. How long have you known this was your fate? A year? Longer? I know my son.

MATHER

And I know my mom. The back door was wide open. If you wanted me to find out, you've could've just told me.

ESTA LEIGH NOVAK (ON MONITOR)

I'm a prudent woman, Son. I need you one step ahead. If my fears are confirmed, I'm sure you'll do what needs to be done.

MATHER

You know it's entirely possible you're one of those moms who thinks her son walks on water.

ESTA LEIGH NOVAK

Oh, but you do, Mather. You do.

INT. MAYFLOWER - COMMAND DECK - DAY 1

CLIVE PARISH is on Wynn's monitor. Only when THE LEADER calls Wynn "son" does the audience realize the connection.

CLIVE PARISH (ON MONITOR)

It's a mistake to under-estimate the importance of crew morale. If your officers are concerned, you should be, too. Don't jeopardize the mission, Son.

WYNN

Right. The *mission*. You made me a warrior, Dad. Now you're telling me to run?

Once again, the computer image freezes as it fruitlessly searches. Wynn frowns, realizing he won't get an answer.

INT./EXT. MAYFLOWER - SERIES OF SHOTS - DAY 2

We hear the sound of Wynn's voice as we see SHOTS:

THE MAYFLOWER TRAVELING THROUGH SPACE.

WYNN (O.S.)

Farewell dear voyageur. It won't be long.

VIOLET LACING UP BOOTS.

WYNN (O.S.) (CONT'D)

Your work is done.

HOUSTON BUTTONING THE TOP BUTTON ON HIS DRESS JACKET.

WYNN (O.S.) (CONT'D)
Your deeds live on.

CREW MEMBERS MOVE SOMBERLY DOWN A HALLWAY.

WYNN (O.S.) (CONT'D)
Farewell, dear voyageur. You're
soon to see.

INT. MAYFLOWER - MESS HALL - DAY 2

CAMERA PANS OFF TOBY'S FACE on a large monitor, FINDS WYNN speaking to the crew. Wynn is flanked by the officers. As Wynn speaks, we PAN the grim/sad faces of crew members.

WYNN
There is no death. There's
immortality.

Wynn pauses, looks up, scans the faces of his crew.

WYNN (CONT'D)
We will miss our brother.

ALL
He is in all of us.

WYNN
Toby Rodgers died in the service of
his ship and his species. He died
not knowing that the mission for
which we've trained our entire
lives had begun. Brothers and
Sisters, while we slept, Nomad took
us 75 light years from home.

Wynn allows the buzzing to die down before he continues.

WYNN (CONT'D)
Toby was killed by an attack from a
Kayatauk patrol ship. The Kayatauk
are no longer simply alien
transmissions we studied in class.
They are real, and they are unhappy
that we're sailing through their
airspace. We were able to fight
them off, but we remain in enemy
territory and at risk of further
attack.

(MORE)

WYNN (CONT'D)

Back home, our parents are, themselves, under attack -- by the mercenaries from Earth who want to steal Nomad and the zealots who want it destroyed. Our parents want us to flee the danger they're facing and start a new colony on a planet called Plymouth Rock, a proverbial land of milk and honey if the translations of the Travelers are accurate. I understand their desire. Maybe some day I'll have children, and I'll value safety for them. But my father made it clear that we are now in charge of our own destiny, and if we are truly in charge, then I say we turn around, head back to Southampton and stand or fall defending our home and our people.

ON IONA, stunned. CAMERA PANS TO MATHER who wears a poker face. PAN LANDS on VIOLET who regards Wynn rapturously. She will follow wherever he leads.

WYNN (CONT'D)

We are not timid. We are not afraid of what fate has in store for us. So now I ask you, heirs of Southampton, are you with me?

There's a roar from the crew members, though Iona doesn't participate in it.

WYNN (CONT'D)

Are you with me?!"

A louder roar.

WYNN (CONT'D)

Then strap up tight Brothers and Sisters. We're getting this sail back up, and we're going home.

The majority of crew members appear to be thrilled that Wynn is defying the will of the elders. We PUSH IN on a troubled Iona. Before she turns to head to the bridge, she locks eyes with Houston. He is more blatant in his silent dissent.

Off their shared look, we...

END OF ACT TWO

ACT THREE

INT. MAYFLOWER - ENGINEERING - DAY 2

Wynn has his hands inside the belly of a MECHANICAL DEVICE resembling a satellite.

MATHER

I can feel it. The contacts are tight. It's just not the right chip.

ON WYNN whose attention shifts between DEVICE and MONITOR. They are the future equivalent of two guys working on a car.

WYNN

Oh, it's the right chip. Trust me.

IONA enters, takes in the scene.

IONA

You wanted to see me, Captain?

WYNN

I did, Commander. Chip question. What fighting ship do we have loaded in the simulator banks would come closest to the firepower and speed of the Kayatauk vessel?

IONA

A Gearhardt K-900.

MATHER

My trust is shattered.

WYNN

(sighs, then to Mather)
It's a conspiracy. Fine. Go pull the K-900 chip. Let's get it loaded.

As Mather departs...

WYNN (CONT'D)

Thought I'd launch the Simulator Drone, run the officers through some battle scenarios.
(indicating screen)
Take a look at these modifications.

Iona leans into Wynn's space. We're surprised when Wynn puts his hand gently on Iona's back and begins rubbing it. CAMERA PUSHES IN ON IONA'S FACE as she reacts to Wynn's touch. For a moment we're unsure what her response will be. Iona turns her face to Wynn's. The two embrace, kiss passionately.

WYNN (CONT'D)

The hyper sleep vendor lied. I felt every one of those 91 days.

More kissing.

WYNN (CONT'D)

The elders tell us to multiply, but I'm not allowed to fraternize with my subordinates. I believe they call that a paradox.

More kissing.

IONA

If you want to stop by my cabin after third meal, we could fraternize our brains out.

WYNN

Our medical officer might hear us. She's becoming more...uh...forward.

IONA

I need to tell her about us. It's not fair to her.

WYNN

Some day. Not now.

IONA

But soon. I guess violating fraternization policy and keeping Violet in the dark can stay on the back burner. Let's talk big picture.

WYNN

You don't approve of my decision to return to the colony.

IONA

Look, you're the captain. I follow orders, but if you're asking me--

Another stabbing pain in his skull makes Wynn's knees buckle. He grabs his head. Iona reaches out, steadies him.

IONA (CONT'D)

Wynn!

MATHER

(concerned)
Captain?

Iona and Wynn look up. Mather has returned with the replacement chip. We don't know how long he's been there.

WYNN

(pulling it together)
Just some hyper-sleep after-effects. I'll get to the infirmary, have them give me something.
(standing)
Let's get this chip in here.

TWO SHOT: Neither Mather nor Iona appears entirely mollified.

INT. MAYFLOWER - MESS HALL - DAY 2

The mess hall is crowded. We find Houston with his buddies at a table. Houston is, as usual, holding court.

HOUSTON

Every minute of our lives has been dictated by the elders. Now they're pushing us out of the nest. We finally get to control our own fate, and Captain Nepotism wants to return to the womb. Am I the only one who's ready to see more of the galaxy than our little moon base?

At the next table, security officer Brother Bear has heard enough. He leans back over toward Houston's table.

BROTHER BEAR

You've got a big mouth, Hayes.

HOUSTON

The big don't stop there, Brother Bear.

BROTHER BEAR

Maybe those of us supporting the Captain are the ones with families worth going home to. ...No offense.

But Houston *is* offended. He gets in Brother Bear's face.

HOUSTON

Come again?

ACROSS THE MESS HALL Iona enters. She spots Violet selecting her food. Iona sidles up beside her.

IONA

What flavor food packs are we looking at here?

Violet indicates a sealed silver pouch on her tray.

VIOLET

I was going for the instant Eggs
Florentine, but look what I found
buried under the
(air quotes)
"meat" patties. I didn't think we
even stocked these.
(lifting napkin)
Ice cream bar. I'm hiding it, so I
won't get rolled for it.

IONA

And what makes you think I won't.

Iona playfully reaches out for the bar. Violet holds it away from her friend, but it forces Iona to enter Violet's personal space. Violet reacts. Something is odd.

VIOLET

Whoa. You smell ...*manly*.

Iona is suddenly self-conscious. She searches for an answer.

IONA

I ran out of deodorant. Borrowed
one of the guy's.

The strange look on Violet's face hints that Violet is putting pieces together. Suddenly, there's a commotion. Iona whips her head around toward the origin of the sound.

A fight has broken out between Brother Bear and Houston. Houston lands a right hook that staggers Brother Bear.

Iona moves deliberately toward the fight. Brother Bear lunges at Houston who sidesteps and uses the larger man's weight to ride him down to the ground. Houston is on top of Brother Bear instantly.

IONA (CONT'D)

STOP! That's an order.

Houston doesn't stop. He lands a punch, pulls back his arm to land another. Instead, a THWUK sound. Houston drops.

REVEAL IONA holding the gun, unaffected emotionally by what she's done. She points at one of Brother Bear's comrades.

IONA (CONT'D)

Take him to the brig.

Iona bends, pulls a PEN-CAP-SIZED DART from Houston's arm.

INT. MAYFLOWER - BRIG - DAY 2

Darkness. Eyelids flutter. Blurry figures come into focus. The figures are Iona and a MEDIC who we see from Houston's POV as he regains consciousness.

HOUSTON

You had to shoot me? No "boys will be boys."

IONA

That's what it was? Some good old-fashioned rough-housing? You punched an officer, Hayes. Brother Bear says he called you down for language that sounded a lot like mutiny.

HOUSTON

All I said was we should obey our orders. How is that mutiny?

IONA

Obey "Captain Nepotism?"

HOUSTON

Not that clown's orders. His dad's. I saw your face when Captain *Parish* gave the order. We both know it's wrong, Commander. My question is, what are you doing about it?

Off Iona, troubled.

WYNN (PRELAP)

Launch simulation drone.

VFX: On the monitor, we see the drone we saw earlier launched into space, then disappear into the distance.

INT. MAYFLOWER - COMMAND DECK - DAY 2

On WYNN watching the command deck big screen.

WYNN

ETA Planet Six?

MATHER

Eleven hours, Captain. A reminder: our foremost expert in geology was Toby Rodgers. We should allow for additional time on the planet.

Iona enters the COMMAND DECK.

WYNN

It's an inhabited planet. I don't
want to add time.

MATHER

Nevertheless.
(off monitor)
Simulator Drone in position.

Officers on the command deck assume ready positions.

WYNN

Begin simulation.

ON THE MONITOR a gigantic and fierce looking BATTLESHIP
appears. It dwarfs the Mayflower.

WYNN (CONT'D)

Holy Christ. We surrender.

MATHER

(sheepish)
Sorry, Captain. All the specs on
the simulation are best guesses for
the Kayatauk vessel, but I couldn't
find an appropriate visual.

WYNN

So you chose a Titan 2 Retaliator?

MATHER

I thought it would inspire the
appropriate fear.

WYNN

Mission accomplished. Very well. Do
your worst. Okay, we're down a sail
and we won't be able to infect them
again. What does the computer
suggest?

IONA

Still processing.

WYNN

Commander, take all non-essential
systems offline. Assign extra CPU
to run battle scenarios. This is
the most important work it can be
doing. Let's wing it for now.

Iona and Mather begin punching buttons. The huge simulated
ship begins to turn toward the Mayflower.

IONA
Yes, sir. Captain, enemy ship is
launching rockets. Two by Two.

WYNN
Evasive maneuvers. Deflectors on my
command...

IONA'S MOTHER (PRELAP SINGING)
*Somewhere, over the rainbow, way up
high. There's a land that I heard
of once in a lullaby...*

INT. MAYFLOWER - IONA'S CABIN - DAY 2

PAN OFF IONA'S MONITOR where Iona's mother is singing, FIND
IONA in bed, forlorn, concerned.

IONA'S MOTHER (SINGING)
*Somewhere, over the rainbow, skies
are blue, and the dreams you dare
to dream really come true.*
(stops singing)
Just the first verse? You sure?

IONA
The second verse is a downer.
"Bluebirds'll reach the promised
land, but not me."

IONA'S MOTHER
What's wrong, Sweetie?

IONA
Oh, maybe it's that we ran the
battle simulation seven times and
survived it once. Or maybe it's--

IONA'S COMPUTER
Incoming message from Clive
Parrish.

Iona reacts, surprised. Iona's mother disappears from the
screen as Iona gets out of bed, sits in front of her monitor.
Clive Parish appears on screen looking grave.

CLIVE PARISH
Commander Winters, forgive me for
being brusque. I know you and my
son are in love. It's a violation
of policy as you both know, but
that matters little to me.

Iona's jaw drops.

CLIVE PARISH (CONT'D)

My concern is only that it makes what I'm going to ask you to do more complicated. Do you still recognize me as the elected leader of Southhampton Colony?

IONA

Of course, sir.

CLIVE PARISH

Good. You're receiving this pre-recorded message, because a course has been plotted back to our Moon colony. That's the wrong direction. I love my son. I would never doubt his intentions or his valor, but a displaced sense of honor guiding Wynn's decision making. In addition, sensors also show that he has not responded well to the extended hypersleep. That may also be clouding his judgement. Have you seen evidence of this?

IONA

(reluctantly)

I have.

CLIVE PARISH

Your elders have sacrificed the very thing they love most -- their children -- in order to give the human race a chance for survival. I'm truly sorry I have to saddle you with this responsibility, but it's up to you now.

IONA

(sensing where this is going)

I can try reasoning with him--

CLIVE PARISH

I've already tried reason. His mind is made up. Right now, what we have going for us is the element of surprise. Iona Winters, I direct you to seize control of the ship, replace my son in command and chart a course for Plymouth Rock.

Off Iona, stunned.

END OF ACT THREE

ACT FOUR

INT. MAYFLOWER - IONA'S CABIN - DAY 3

We find IONA pacing her room. She's worked up. She notices something. She stops pacing. She steps over to her desk and picks up a frame that plays a five second video on a loop.

ON SCREEN: A younger version of Iona's mother and a man we assume to be her father try to stack blocks as high as they can before a two-year-old who must be Iona knocks them down. All three family members are enjoying the moment.

Iona makes a decision, exits her room.

INT. MAYFLOWER - CAPTAIN'S QUARTERS - MOMENTS LATER

ON WYNN'S FACE. He's asleep. We see the door open behind him, and Iona enters, approaches him where he sleeps, shakes his shoulder.

IONA

Wynn. Wynn, wake up.

Wynn rolls over, sees it's Iona, smiles sleepily.

WYNN

We'll have to be very quiet.

Wynn opens up the covers as though to invite Iona in.

IONA

I know why my dad died now.

Wynn realizes Iona's intentions aren't romantic. He sighs, sits up in bed.

WYNN

He died, because corporate warlords thought they could just show up and take our colony from us. They underestimated our resolve. They *absolutely* underestimated your dad's resolve.

IONA

He died to make this journey to Plymouth Rock possible. It was never about preserving our ugly hole in the ground on the moon. It was about saving my life, his grandchildren's, the species.

Wynn is fed up with Iona's badgering. He loses some patience.

WYNN

Are you telling me if you could go back and help your dad, you wouldn't? You'd save your own skin?

IONA

Yes. Because that's what he would've wanted.

Wynn regards Iona coldly, as though he's losing respect for her by the second.

WYNN

Your objections have been noted. I need some sleep. A reminder, Commander: your job is to follow orders. Try to remember that.

Wynn pulls the covers back over him and rolls away from Iona. Iona stares at the back of Wynn for a long beat fuming, shaking her head. Then she exits.

INT. MAYFLOWER - BRIG - DAY 3

Iona is face to face with Houston. The two are leaning very close, speaking in hushed tones.

HOUSTON

What you're suggesting -- it sounds a lot like mutiny.

IONA

It probably is mutiny.

HOUSTON

What a difference a day makes.

IONA

I'm not happy about it, but I have my orders. I'll need your help if we're going to pull this off. So I need to know. Are you in?

Off Houston, considering.

INT. MAYFLOWER - COMMAND DECK - DAY 3

Wynn stands at his station eye the monitor. He sees Iona entering, indicates the RINGED PLANET on screen.

WYNN

There it is, Planet Six. You've never touched real grass, have you? Walked barefoot in it?

IONA

Just the synthetics we have on the moon. They say you can't tell the difference.

WYNN

They're wrong.

IONA

You've walked barefoot on real grass?

WYNN

My one visit to Earth. Iowa, before it was overrun. When there was still a peace zone.

ANGLE ON VIOLET entering. She pauses, watches the Wynn/Iona dynamic. She is connecting dots. Heartbreak is in her eyes.

BACK ON IONA and WYNN as an officer appears on the monitor.

MAINTENANCE OFFICER

Captain, this is Cross in maintenance. We've got something you need to see.

WYNN

What is it?

MAINTENANCE OFFICER

I think we have a stowaway.

Iona and Wynn regard each other. *WTF?*

INT. MAYFLOWER - LAUNDRY ROOM - DAY 3

Wynn and Iona stand behind a hypersleep pod. They're flanked by Brother Bear, his weapon drawn.

MAINTENANCE OFFICER

It's not linked to the computer system, so it didn't open when the alarm went off.

Wynn leans closer to the frosted glass. He can't see inside.

WYNN

Well let's see who our visitor is.

Wynn turns a dial on the pod. As he does, the frost on the glass evaporates. We begin to see the face of an African American male in his 50s. Wynn shakes his head disparagingly.

WYNN (CONT'D)
Why am I not surprised?

INT. MAYFLOWER - BRIG - DAY 3

Houston is doing pull-ups when the door slides open.

BROTHER BEAR
Back up. You're getting company.

Houston obliges reluctantly. A beat later, the new prisoner is shoved in. Houston's expression registers his shame.

HOUSTON
Dad?

INT. MAYFLOWER - INFIRMARY - DAY 3

Iona is a bit worked up as she peppers Violet with questions.

IONA
So, then... What *did* your
examination of Wynn tell you?

VIOLET
A worse-than-usual hypersleep
hangover, but under the
circumstances, he's holding up well.

IONA
You don't think his judgment has
been impaired?

VIOLET
I haven't seen anything that would
indicate that. Have you?
(off Iona's silence)
How long have we been best friends,
Iona?

IONA
A long time.

VIOLET
Then why don't you tell me what
you're getting at?

IONA
(beat, considers, then...)
Where do you stand on the decision
to ignore our directive to take the
Mayflower to Plymouth Rock?

As it begins to dawn on Violet what Iona is really asking.

INT. MAYFLOWER - BRIG - DAY 3

Houston rips into his father.

HOUSTON

All the other elders were planning to barricade themselves in the compound, buy time for our escape, lay down their lives for their children, but not you. Not *my* dad.

CHARLIE

You'd prefer I was dead?

HOUSTON

Hell, yeah. Ask me a tough one. ...the son of a dead hero or a living coward? Not even close.

CHARLIE

Honor's a big deal to you, huh? So what are you doing in here? Your big mouth or your big head get you in trouble this time?

Something occurs to Houston. He begins to chuckle.

CHARLIE (CONT'D)

That's funny to you? You could've been captain.

HOUSTON

What's funny is you don't know yet.

CHARLIE

Know what?

HOUSTON

Our captain is defying orders. He's taking us back home.

CHARLIE

(stunned)

That's a deathwish.

HOUSTON

Well, that's Wynn Parish. He thinks he might end up a statue in a park some day.

CHARLIE

We go back to Southhampton, there'll be no one left to carve it.

LOUD POPS. Then tremors begin to shake the Mayflower. OFF CHARLIE and HOUSTON regarding each other quizzically.

INT. MAYFLOWER - COMMAND DECK - DAY 3

ON MONITOR: the Mayflower is traveling through DEBRIS.

WYNN

Let's park it here in the ring.

MATHER

We'll keep getting pelted by ice chunks.

WYNN

We can buff out the dents later. We're tougher to find in here.

IONA

If our sensors pick up a UFO larger than a satellite, I'm taking it even deeper into the ring.

WYNN

No. Mather will. You're coming with us. Mather's been to Earth plenty. You've never drawn one breath of fresh air. It's time you do.

Iona tries to hide her concern. She and Violet share a distressed look. Mather is also troubled by Wynn's plan.

MATHER

Captain, with Toby gone, I'm probably the closest thing we have to a geologist on the ship.

WYNN

That's not exactly true, anymore.

Mather appears confused and a bit wounded by the assertion.

WYNN (CONT'D)

You've got the con.

(to Iona)

Grab your gear. Meet me at the shuttle launch.

Wynn exits. Iona hangs back briefly, whispers to Violet.

IONA

When we're out of radio contact, have security release Houston on my orders.

VIOLET

Your orders? There'll be no
deniability.

IONA

If this doesn't work, deniability
won't matter.

INT. MAYFLOWER - HANGAR - DAY 3

A crew of six including Wynn has gathered to board a shuttle-
craft. Iona arrives as the others begin climbing aboard.

IONA

(casually joking)

You really hurt Mather's feelings
back there. Who's this super
geologist who makes his presence
unnecessary?

WYNN

Here he comes.

Iona looks up, discovers security leading CHARLIE HAYES
toward them in handcuffs.

IONA

You're kidding.

WYNN

He's a coward, sure, but he knows
his rocks.

As Charlie arrives, he presses Wynn.

CHARLIE

Is it true? Are you taking us back
to the colony? Don't you get it?
Don't you understand you're running
away from your destiny?

WYNN

On the bright side, you'll certainly
meet *your* destiny when we return.

(to the guard)

Uncuff him. He's not going
anywhere.

CHARLIE

Do you think you'll be greeted as a
savior? As a hero?

(MORE)

CHARLIE (CONT'D)

When your parents see the Mayflower
has returned, they'll die knowing
their lives' work was wasted.
They'll die with broken hearts.

WYNN

(to security)
Get Elder Hayes on board.
(to the landing party)
Let's go harvest some Samarium.

INT. MAYFLOWER - COMMAND DECK - DAY 3

Mather stands at Wynn's post. He looks up at the monitor.

ON SCREEN: the shuttle speeds away toward the planet.

MATHER

Take us deeper into the ring, and
don't take your eyes off those
sensors.

EXT. PLANET SIX - DAY 3 (DAY)

PLANET SIX looks remarkably like Canada, though the sky has
been color-timed into a pinkish hue. The landing party has
gone to work at a spot beside a SWIFT RIVER.

Two crew members with "future" JACKHAMMERS equipped with
"silencers" are well into their work. Rocks have been split
and silvery veins are visible. Charlie sifts through the
debris, pulls out a sample.

CHARLIE

See the thick vein on this? That's
what we're looking for.

Charlie places them onto a HOVERING WHEELBARROW. In the deep
b.g. of the shot, we can see the SHUTTLE CRAFT.

ANGLE ON WYNN as he takes a deep breath and savors it in his
lungs. He turns to Iona as she exhales her own deep breath.

WYNN

Fresh air. What do you think?

IONA

I think I was better off not
knowing what I was missing.

Wynn is hit with another stabbing pain in his skull. His
knees buckle. He clutches his temples, drops to the ground,
drawing the attention of the assorted crew members.

Charlie takes the opportunity to sprint away from the others. He races for the river bank, dives in. Iona is the first to notice. She barks orders to two of the crew.

IONA (CONT'D)
Rovner! Collins! Go get him.

Wynn fights back the pain enough to counter Iona's order.

WYNN
Let him go.

IONA
It's Houston's dad--

WYNN
He served his purpose. Exile on an alien planet seems like appropriate punishment. Let's not waste the time or the manpower. We got what we came for. We need to get the Samarium back to the Mayflower.

Before Iona can argue, Wynn taps an earpiece, speaks.

WYNN (CONT'D)
Relax, Hayes. You're free.

ANGLE ON CHARLIE pulling himself up, exhausted on the far river bank. He can hear Wynn's voice in his own EARPIECE.

WYNN (CONT'D)
I'll let Houston know you chose exile over honor. I doubt he'll be surprised.

Charlie's troubled expression indicates that the words have the desired effect of shaming him.

INT. MAYFLOWER - HANGAR - DAY 3

The landing party climbs down the ladder, one by one.

WYNN
Get the Samarium to the engine room. Begin the enriching process.

Before the crew member gets far, Houston, Violet, a few security officers and a pair of Houston's fellow pilots enter looking serious. Wynn looks up.

WYNN (CONT'D)

And what would you be doing out of the brig, Airman? I don't remember giving an order to that effect.

Houston draws his weapon.

HOUSTON

I'm here to relieve you of your command.

Collins and Rovner reach for their weapons, but Houston shoots one and the pilot we've established as JENSON shoots the other. We know they're "stunned" by the darts in their respective neck and chest.

Wynn reaches for his weapon, but Iona has her weapon trained on him before Wynn can fully react. Wynn smiles sadly. He appears more broken-hearted than concerned.

WYNN

Et tu, baby?

The "baby" comment makes Houston regard Iona quizzically. Iona has dreaded this moment. She takes no joy in responding.

IONA

We have orders from our elders. Our mission is to find Plymouth Rock. I don't think you're well, Wynn. I think the after-effects of hyper sleep are affecting your judgement.

Houston looks around, realizes something.

HOUSTON

Where's my dad?

WYNN

He ran away, and he wasn't worth chasing down. One more mouth to feed on our way back to the colony.

HOUSTON

(pissed off)

Are you not noticing what's going on here? We're not going back to the colony. We're carrying out the mission given to us by our elders.

(shooting a look at Iona)

After we go back down and get my dad.

Wynn matches Houston's anger, appearing remarkably confident and forceful for a prisoner.

WYNN

We're not going anywhere but home!
Don't fool yourselves. You're not
patriots. You're mutineers, and I'm
the captain here.

Houston feels a weapon pushed into his neck. PULL BACK TO REVEAL that it's Violet holding the weapon.

In the instant Iona realizes what's happening, Wynn sweeps her legs out from under her and pins her to the ground. Wynn's face is pressed next to Iona's and even in the middle of this chaotic moment, the moment is very intimate.

WYNN (CONT'D)

I think we should break up. It's
not me. It's you.

Off Iona's dismay.

END OF ACT FOUR

ACT FIVE

INT. MAYFLOWER - COMMAND DECK - DAY 3

A PAIR OF BEEFY SECURITY OFFICERS toss Houston in the brig. Brother Bear follows them in, barking to his underlings.

BROTHER BEAR
Lock us in. Stand guard outside.

HOUSTON
You're not going to ask them to dim
the lights, are you?

Brother Bear flattens Houston with a punch to the jaw.

INT. MAYFLOWER - HALLWAY - DAY 3

TWO BUFF FEMALE SECURITY OFFICERS stand guard outside Iona's quarters. The glass door is clear. From outside, we see Iona inside approach her door, tap a button. The glass frosts over. One of the guards taps a button and the glass clears.

FEMALE SECURITY GUARD
Glass remains transparent. Orders.

INT. MAYFLOWER - IONA'S CABIN - DAY 3

Iona sighs, frustrated. She makes her way to her monitor.

IONA
Status of the sail?

IONA'S COMPUTER
Security clearance revoked. Access
denied.

Iona exhales sharply. She hears her door open. She looks up to find Violet standing in her doorway.

VIOLET
Did you find it amusing listening
to me go on and on about Wynn? I
must've looked like such a stooge
talking about my five-year-plan,
how I was going to make him mine.

IONA
Seriously? You're here to rap about
your hurt feelings? In case it's
slipped your mind, we're 75 light
years from home. We're surrounded
by an enemy, and our Captain is
taking us in the wrong direction.

VIOLET

I guess always believing you're right means never having to say you're sorry.

IONA

It's that important to hear me say I'm sorry? I am. I felt horrible when you'd talk about Wynn. I should've manned up and told you. But hey, hats off. You really got even in a big way.

VIOLET

Don't kid yourself, Iona. I didn't turn you in out of spite. I asked myself which Captain could lead this ship. You came up short.

With that, Violet turns and exits. We hold on a stung Iona.

INT. MAYFLOWER - COMMAND DECK - DAY 3

The ship is still getting pelted by ring debris as Wynn finds Mather at his station.

WYNN

Well...

MATHER

Engineering needs another 90 minutes to complete the Samarium processing.

WYNN

They can have half that.

MATHER

I'll let them know the basic laws of physics are no excuse.

Wynn gives Mather a moderately-amused look, moves on.

EXT. PLANET SIX - NIGHT - (D3)

A shivering CHARLIE HAYES crawls through underbrush. He pushes through a treeline and his eyes go wide.

CHARLIE'S POV: a field planted with crops.

EXT. PLANET SIX - FIELD - 10 MINUTES LATER

Charlie tears apart a GOURD-SHAPED FRUIT. He shovels the innards into his mouth like the famished man he is.

Charlie hears a sound. He's suddenly alert. He attempts to crawl away, but almost immediately, he's hit by a spotlight.

The last thing Charlie sees before losing consciousness is the blunt end of a pitchfork swinging toward his skull.

EXT. PLANET SIX - INDETERMINATE TIME LATER

Charlie's eyes flutter open for a moment.

CHARLIE'S POV: a floppy-eared blue-skinned alien holding a pitchfork gestures down toward Charlie as he carries on a conversation with a pair of uniformed Kayatauk crew members.

Charlie surreptitiously moves his earpiece into his boot.

INT. MAYFLOWER - COMMAND DECK - DAY 3

TIGHT ON A TROUBLED WYNN as he stares out into space. Mather approaches but is hesitant to break Wynn's focus.

WYNN

Yes...

MATHER

We're ready to deploy the sail as soon as we've cleared the ring.

WYNN

Take us out, then. Let's do it.

Iona's Guard approaches Wynn, somewhat self-consciously.

FEMALE SECURITY GUARD

Captain, Commander Winters requests a moment of your time.

Off Wynn considering.

INT. KAYATAUK SHIP - BRIG - DAY 3

CLOSE ON THE KAYATAUK COMMANDER as he bends down to the Charlie's terrified face. Charlie is strapped to a table. The commander speaks in his alien language, but a computerized voice follows with the translation.

KAYATAUK COMMANDER

What are you doing in our airspace?

CHARLIE

Our mission is peaceful.

KAYATAUK COMMANDER

I'm sure the families of the 14
dead among my crew will find that
comforting.

PULL BACK TO REVEAL the small room. The space-scape outside
the window indicates we're on the Kayatauk vessel. We also
see two more Kayatauk ships identical to the original
orbiting alongside them. Three other Kayatauk crew members
occupy the room.

The commander leans down purposefully, tugs on Charlie's ear.

KAYATAUK COMMANDER (CONT'D)

Lie to me again, and I'll feed your
face to our livestock. What is your
mission!

CHARLIE

We're explorers. That's all.

The commander looks to one of his brethren who looks up from
a monitor -- presumably a lie detection device. The other
alien shakes his head.

KAYATAUK OFFICER

Further evidence this grotesquery
is an relic of evolution. He can't
even hear with it.

In a quick motion, the commander flips out a POCKET LASER and
slices off Charlie's ear. Charlie screams.

KAYATAUK COMMANDER

(to an underling)

Keep cutting things off until you
get to the truth. I want to know
their mission and where they're
hiding. Report to me on the bridge
when you've got my answers.

CHARLIE

Cut it all off. I'm a dead man
either way.

KAYATAUK COMMANDER

Well aren't you the hero?

CHARLIE

(amused)

I guess anything's possible.

As the Kayatauk Commander turns, we hear a RADIO SQUAWK. The
Kayatauk Commander turns back, zeroes in on Charlie's feet.

KAYATAUK COMMANDER
Pulls his boots off.

Charlie struggles, but the henchmen have his boots off in moments. One of them hands the EARPIECE to the commander.

KAYATAUK COMMANDER (CONT'D)
Work fast. We'll be able to locate
his ship quickly now.

Off Charlie's distress.

INT. MAYFLOWER - IONA'S CABIN

Iona stands in front of her mirror working mathematical equations in lipstick. Even in confinement, she's still working. Wynn enters. Iona sees him in the mirror.

IONA
Good. You came. Did you know it's a shorter journey -- 300 hours at 80 percent power -- to the next wormhole if we head toward Plymouth Rock. That would mean 700 fewer hours trying to avoid a superior force than if we head home.

WYNN
That's why you summoned me? Math? Do you know the punishment for mutiny?

Iona puts down the lipstick, turns to Wynn.

IONA
If the accused is able to face trial in a timely fashion in front of the Council of Elders, he is to be placed in hypersleep until such a time. If a trial in front of the council is not deemed possible, the Captain serves as sole judge. In either case, if found guilty, the punishment is death.

WYNN
So by making the case for not returning home, you are, in effect, asking me to put you to death. There are ugly breakups, Babe, and then there are *ugly* breakups.

IONA
Do what you've gotta do, *Captain*. Just take us to Plymouth Rock.

WYNN

We're going home.

IONA

Plymouth Rock is home now.

WYNN

It can't be home. We've never been there. I have the backing of almost the entire crew. Just not the two people I need most: my first officer and my girlfriend.

IONA

You're taking advantage of the crew's understandable but self-defeating desire to see their parents one more time.

WYNN

Maybe they just understand loyalty.

IONA

You made it easy. You left out the part about it being a suicide mission in your St. Crispin's Day speech. Your father--

WYNN

My father would've made the same decision I'm making if he were in my shoes.

IONA

Your father is the one who ordered me to take control of the ship. When you set a course for home, it triggered a message to me.

Wynn seems stunned by this news.

WYNN

Show me.

INT. MAYFLOWER - IONA'S CABIN - MOMENTS LATER

Iona and Wynn view the final moments of Clive's message.

CLIVE PARISH (ON MONITOR)

Iona Winters, I direct you to seize control of the ship, replace my son in command and chart a course for Plymouth Rock.

The message ends. Wynn shakes his head.

WYNN

My dad didn't send that message.

IONA

You're not well, Wynn. The hyper-sleep is affecting your judgement.

WYNN

That's not my dad, Iona. He had no idea about us. If he'd known we were violating the officer code of conduct, *my dad*, he would've had us both stripped of our rank. And that stuff about hypersleep impairing my judgement? Impossible. I had you divert all non-essential CPU processing power. The computer isn't monitoring individual health functions now. You shut it down.

IONA

(considers, then...)

There's no one on board this ship with the skill to create that message.

WYNN

There's one person...

Just as we see it dawn on Iona who might have accomplished this feat, the two are interrupted by an urgent page.

MATHER (ON SPEAKER)

Captain.

Wynn clenches his jaw. This is the very person he suspects of undermining him, but the ship's safety trumps his anger.

WYNN

What's our status, Mather?

INT. MAYFLOWER - COMMAND DECK - INTERCUT

A concerned Mather stands at the Captain's post.

Mather's POV: the three Kayatauk ships are on monitor, speeding toward them.

MATHER

Three Kayatauk ships are approaching fast. Thirteen minutes until they're in firing range.

Wynn looks at Iona's monitor, sees the ships.

WYNN
Issue a full alert.

MATHER
Most of our pilots are in the brig.

WYNN
Release them, then. Open the sail.
We should be able to outrun them.

MATHER
I already gave the order, Sir. The
sail won't open fully. One of the
release ducts was crushed. The sail
won't open.

Wynn considers for a beat.

WYNN
I'll get the sail open in time.

MATHER
Sir, I feel obligated to tell you
that in the likely event of capture
or the ship's destruction, it's
imperative we destroy Nomad. As
acting second in command--

WYNN
Return to your capacity, Mather.
Commander Winters is reporting for
duty.

Mather appears only slightly less shocked than Iona.

IONA
Wynn?

WYNN
I may have you executed tomorrow;
right now I need you to take
command. Whatever you do: don't
surrender and don't let Nomad be
taken.

Wynn rushes out. Iona shakes off her shock, and she's out the door a beat behind him. AS CAMERA PUSHES IN on the monitor showing the Kayatauk ships racing toward them, we...

END OF ACT FIVE

ACT SIX

INT. MAYFLOWER - COMMAND DECK - DAY 3

Iona enters, takes her place in the captain's station. Violet is unhappy to see Iona.

VIOLET
Where's the captain?

IONA
He's gone out to repair the sail.

VIOLET
He can't go out there. Not in this...

Violet indicates the monitor that shows the ring debris randomly crashing into the ship.

IONA
He understood the danger.
(barking an order)
Put the Captain on the monitor.

ON SCREEN: we get the HELMET CAM POV of Wynn's face.

IONA (CONT'D)
We have six minutes to get out of the ring and hoist the sail. What's it look like out there?

WYNN
See for yourself.

ON SCREEN: Chunks of ice and rock pummeling the ship. The chunks range from the size of baseballs to Volkswagens.

IONA
I'm putting up the deflectors.

WYNN
No. That's an order. We're going to need those later.

Off a TWO SHOT of Iona and Violet, both troubled.

INT. KAYATAUK SHIP - BRIDGE - DAY 3

Six officers man the smaller enemy bridge. The Enemy Commander regards a fuzzy shot of the Mayflower on his monitor.

KAYATAUK COMMANDER (SUBTITLE)
They know we're coming.

The Interrogator in charge of questioning Charlie arrives.

KAYATAUK COMMANDER (SUBTITLE) (CONT'D)
What did you learn?

ALIEN INTERROGATOR
The enemy has an admirable
tolerance for pain.

The Interrogator opens his hand and reveals several fingers
and Charlie's other ear.

KAYATAUK COMMANDER
He's protecting his own. Bring him
here. I know how to make him talk.

COMPUTER (PRELAP)
Three minutes... Two-fifty-nine...

INT. MAYFLOWER - COMMAND DECK - DAY 3

ON SCREEN: we can see Wynn's POV as he struggles to dislodge
a duct that would allow solar panels to be deployed.

WYNN
Take the countdown out of my ear.
We're running out of time. I get
it.

IONA
Can you fix it?

WYNN
Cake. All I need is super strength
or a crowbar.

IONA
Use your sidearm; cut it open.

Wynn nods. We see him go to work on the mangled duct.

ON THE COMMAND DECK, Mather calls out to Iona.

MATHER
Pilots are geared up, ready to go
on your command.

WYNN (O.S.)
I think I got it.

We see in Wynn's POV cam that he's managed to cut away a piece of duct. He's holding it in his hand.

WYNN (CONT'D)

You should be able to--

A HUGE PIECE OF ICE spins toward Wynn. A split second later the monitor turns to white fuzz. The command deck goes silent as they realize they may have just seen their captain die.

IONA

Where'd he go?

VIOLET

(off monitor)

He still has vital signs.

IONA

Find him on the security cams.

Mather begins flipping through camera angles that show the surface of the ship, but...

MATHER

We have forty seconds to deploy the sail to have any hope of reaching escape velocity.

IONA

We're not leaving him behind!

MATHER

You have to, Iona. Does his life mean more than all of ours? We can't possibly hold off this enemy.

CAMERA PUSHES IN on Iona's face as she racks her brain.

MATHER (CONT'D)

Commander!

IONA

Do we have a launch tube available?

MATHER

Why?

VIOLET

There he is.

Violet points at the image on screen. We can see the surface of the ship. Wynn has floated away from the sail. He's clearly unconscious, but he's tethered to the ship.

IONA

Take command. I'm going out there
and pulling him back in.

MATHER

You can't.

IONA

Watch me.

MATHER

Your duty is here. And you can't,
because you won't make it in time.
Find some other volunteer with a
death wish.

NAVIGATOR

The Kayatauk are within range.

Iona processes the information. She presses a button on her
interactive personal monitor.

INT. KAYATAUK SHIP - BRIDGE - DAY 3

Two Kayatauk guards deposit Charlie at the feet of the
Kayatauk Commander. Charlie is groggy, but conscious.

KAYATAUK COMMANDER

Look at the screen. Do you see what
I see?

ON SCREEN: the Mayflower is surrounded by Kayatauk vessels.

KAYATAUK COMMANDER (CONT'D)

They are as good as dead, your
people. Only you have the power to
save them now. Tell me all you
know, and I'll spare their lives.
This can be bloody or bloodless.
It's up to you. Now tell me: what
are you doing so far from home?

Off Charlie, beginning to crumble.

INT. MAYFLOWER - COMMAND DECK

Mather looks up from his monitor.

MATHER

The Kayatauk are just sitting
there. What are they waiting for?

Iona spins back to a separate SCREEN.

IONA

Airman. What's your status?

The SCREEN switches to a helmet-cam view and we reveal the "volunteer with a death wish" Iona found to rescue Wynn.

NATURALLY, IT'S HOUSTON. He's latched onto Wynn, and he's dragging him in.

HOUSTON

Almost got him reeled in.

COMMUNICATIONS OFFICER

Commander, we're being haled by the enemy ship.

IONA

On screen.

The Kayatauk Commander appears. When he sees that he is now face-to-face with a teenaged girl, he smirks.

KAYATAUK COMMANDER

A school girl. Naturally.

(considering)

Perhaps this is for the best. You won't be influenced by any undo sense of pride. You'll see the writing on the wall and have the good sense to surrender. We will spare your lives. You can even establish your own village on the planet outside your window. There you will have the honor of supplying the Kayatauk Empire with food, and for a lucky few, the privilege of warming a Kayatauk warrior's bed. I'm afraid this puts an end to your pilgrimage to Plymouth Rock.

Iona can't help but flinch at the mention of the mission. The Kayatauk Commander enjoys seeing it.

KAYATAUK COMMANDER (CONT'D)

Yes, we know all about your mission. In our culture, we don't leave a man behind. That may explain, to some extent, why we're not a race on the brink of extinction.

The Kayatauk Commander pulls Charlie Hayes into frame.

KAYATAUK COMMANDER (CONT'D)

Drop your defenses and prepare to be boarded. As I understand it, you are in possession of a map to all the wormholes in the galaxy, the very key to intergalactic travel.

MATHER anguished at the mention of Nomad. Iona stays cool.

KAYATAUK COMMANDER (CONT'D)

I assure you, we will put this treasure to far greater use than you could ever imagine.

IONA

I'd be careful venturing outside of your own fiefdom. You may find it's better being a big fish in your own little pond.

The Kayatauk Commander appears momentarily amused by Iona's chutzpah, but that amusement ends as she continues.

IONA (CONT'D)

I'm afraid my terms for your surrender aren't as lenient. We will take possession of your ships, crude though they may be. We will spare the lives of your crew, but for what I see you've done--
(indicating Charlie)
--to our great leader, your officers' lives are forfeit. You have thirty seconds to accept our offer before we blow you out of the sky.

The Kayatauk Commander guffaws at the thought of it.

KAYATAUK COMMANDER

Bravo! I see how you rose to such prominence. Perhaps I'll choose you as my personal bed--

INT. KAYATAUK SHIP - BRIDGE

A frantic Kayatauk officer, spins from his station.

KAYATAUK OFFICER

Commander, an enemy ship just appeared out of nowhere.

KAYATAUK COMMANDER

Put it on screen.

ON SCREEN: the enormous and intimidating TITAN 2 RETALIATOR that we know to be a phantom image from the SIMULATOR DRONE. Charlie looks up at the screen. He allows the faintest of smiles before the Kayatauk Commander begins screaming at him.

KAYATAUK COMMANDER (CONT'D)
A trap! You've led us into a trap!

IONA (PRELAP)
Houston. What's your status?

INT. MAYFLOWER - COMMAND DECK

Iona is watching Houston's helmet cam picture on screen as he gets Wynn's limp body back into an airlock.

HOUSTON (O.C.)
Almost there--

MATHER
Commander, we can't sit here long.
If they fire on the drone, even
once, they'll realize it's a ruse.

Off Iona's intensity.

INT. MAYFLOWER - AIRLOCK

Violet and a medical team anxiously regard a red light over an airlock door. As it turns green, they open the door and rush in to find Houston and Wynn both collapsed on the ground. As Violet enters, she taps her earpiece.

VIOLET
They're in.

INT. MAYFLOWER - COMMAND DECK

Iona gets the news she was waiting for...

IONA
Open the sail. Full speed away.

EXT. SPACE - DAY 3

A wide MASTER SHOT shows all five ships: the three Kayatauk cruisers, the MAYFLOWER and the TITAN 2 RETALIATOR.

The Mayflower's SOLAR SAIL begins to open. It's a beautiful three-second graphic. Once the sail opens fully, the Mayflower speeds away from the confrontation.

INT. KAYATAUK SHIP - BRIDGE

The enemy commander is stunned by the Mayflower's departure.

KAYATAUK COMMANDER
Why are they retreating? They have
the upper hand.

KAYATAUK OFFICER
Commander, the war ship: I'm
getting no thermal resonance, no
signs of life.

KAYATAUK COMMANDER
(an epiphany)
Fire on it.

KAYATAUK OFFICER
Sir?

KAYATAUK COMMANDER
FIRE ON IT!

The underling reluctantly does as he's instructed.

ON MONITOR we see the rocket race toward the RETALIATOR when
it reaches the point that we might expect an explosion, the
image of the RETALIATOR simply disappears on the monitor.

KAYATAUK COMMANDER (CONT'D)
It was an illusion, a simulator of
some sort. Pursue that ship.

KAYATAUK OFFICER
They're faster than us, Sir.

The Kayatauk Commander explodes, directs his rage at Charlie.

KAYATAUK COMMANDER
You! You know where they're going.
You're going to tell us. You're
going to lead us to them if we have
to keep pulling you apart until
you're just brain matter in a jar.

Off Charlie's fear...

INT. MAYFLOWER - INFIRMARY

We PAN UP FROM WYNN'S BRUISED FACE, find Mather and Iona
standing over him. Violet gives the grim prognosis.

VIOLET
He's alive, barely.

IONA

Will he recover?

VIOLET

I don't know. His injuries are beyond my capabilities. I'm putting him in hypersleep. They'll be able to treat him back at the colony.

Violet shoots a hard look at Iona underlining her intent. Iona doesn't respond. We hold for a moment as the two girls who love Wynn Parish contemplate his fate.

Iona pulls herself away from the unconscious Wynn and turns her attention to Houston who is awake on the next exam table.

HOUSTON

Is it true they have my dad?

Iona nods grimly, puts a comforting hand on Houston's shoulder. Houston does his best to appear detached, though we can tell that the news stings. Iona attempts to keep Houston from dwelling on the topic.

IONA

I'm assuming I know what I can do with the commendation ribbon.

HOUSTON

We're still here. That must mean you're the one who deserves commendation. So what now...*Captain?*

As that question hangs in the air.

INT. MAYFLOWER - HALLWAY

Mather and Iona walk and talk...

IONA

I tried to take control of the ship, because our leader left me a message instructing me to do so.

MATHER

No need to explain your actions to me.

IONA

I'm not explaining my actions; I'm accusing you of creating the message and deciding whether to throw you in the brig.

Mather doesn't respond immediately, taking the time to formulate his answer.

MATHER

You knew in your heart that what you heard was true. We owe it to our parents, to the future of our species to move forward to Plymouth Rock.

IONA

Why me? You could've executed a mutiny on your own.

MATHER

Isn't that what I did? But if the question really is why *you*, then that's simple. You're born to lead. I'm born to advise. The crew will follow you.

IONA

Most of them believe I'm a traitor.

MATHER

They'll get over it.

Off Iona deciding whether what Mather says is true.

INT. MAYFLOWER - COMMAND DECK

As Iona enters the command deck, the assorted officers snap to attention in a way that conveys their allegiance and respect. They know Iona just saved their lives.

Iona is a bit surprised by the response, but she takes her place at the captain's station.

IONA

Navigator, plot new coordinates.
Take us to Plymouth Rock.

NAVIGATOR

Yes, sir.

Officers glance at each other questioningly, but no one says a word. They just begin following orders.

EXT. SPACE - DAY 3

SHOT OF THE MAYFLOWER changing directions.

IONA (V.O.)
I committed mutiny under false
pretenses.

INT. MAYFLOWER - CAPTAIN'S QUARTERS - DAY 3

We see Wynn's face in the window a sleep pod. The glass
begins to frost over.

IONA (V.O.)
The boyfriend I betrayed is
hovering near death...

INT. MAYFLOWER - IONA'S CABIN

Iona lies on her side, regards her mother's image on SCREEN.

IONA
And now I'm leading a crew that
believes I'm taking them on the
wrong mission.

Iona's mother smiles winsomely.

IONA'S MOTHER
And I thought my teenaged years
were difficult.

INT. MAYFLOWER - COMMAND DECK - DAY 4

Were back on the Command Deck. Iona goes about the business
of captaining the ship, conferring with Mather, pointing out
issues on a monitor, but we continue hearing her conversation
with her mother.

IONA (V.O.)
I miss you, Mom.

IONA'S MOTHER (V.O.)
Oh, I miss you, too, Sweetie.

IONA (V.O.)
Can you--

EXT. MAYFLOWER - DAY 4

As the Mayflower speeds away from CAMERA into the unknown.

IONA'S MOTHER (V.O.)
Of course.
(singing)
Somewhere, over the rainbow--

FADE TO BLACK.